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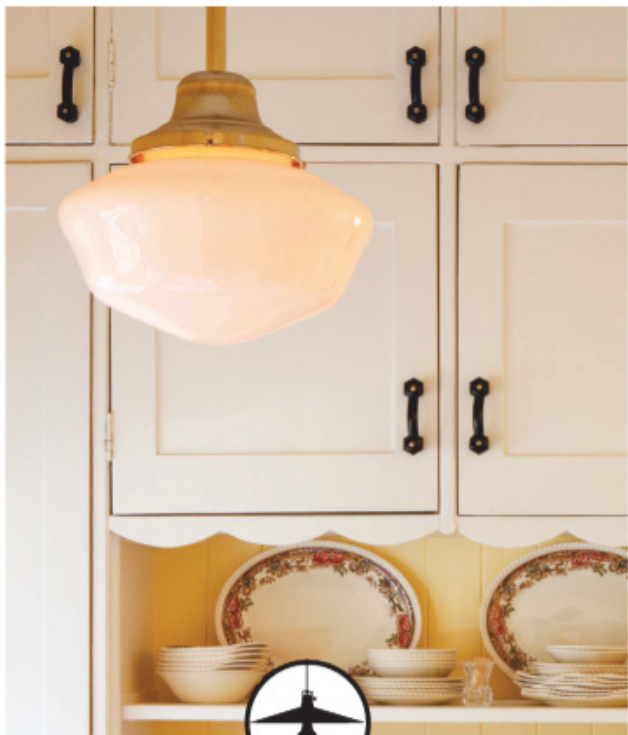


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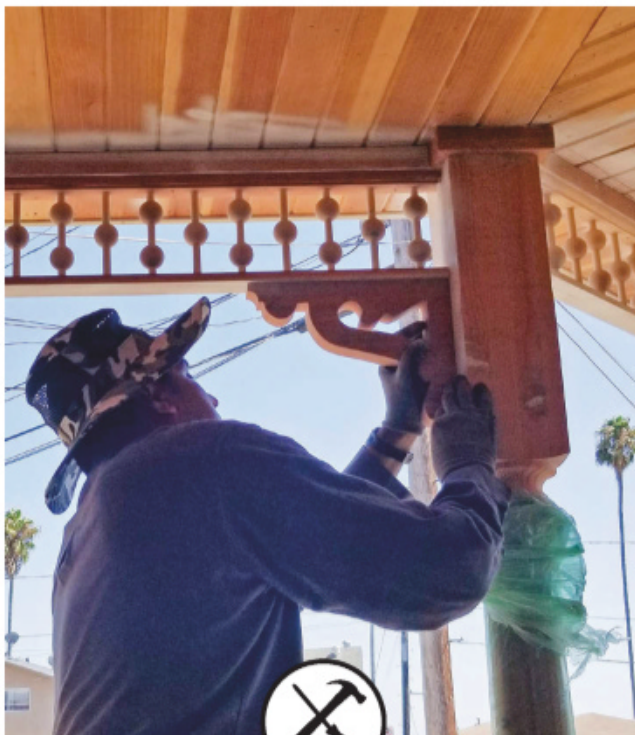
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ON THE COVER The 1866 farmhouse in New York’s Hudson Valley is in a remarkable state of preservation; even the louvered shutters are original. **PHOTO BY STEVE GROSS & SUSAN DALEY. SEE PAGE 56.**



Uh-oh, coming up!

The very first issue of *Old-House Journal*, then a typewritten newsletter for Brooklyn brownstoners, debuted in October of 1973. You're holding the October 2022 issue. That's 49 years down, and we start our 50th year of publication. Our birthday celebration will unfold all year, culminating next October.

I still remember my Irish grandmother's reaction when I told her about my job. When I explained the concept behind OHJ—people fixing up their homes to look original, not modernized—she said, “You mean people buy old houses *on purpose*?” To her generation, and my parents' generation, settling for an old house meant you weren't rich enough to afford a new one. So, of course, you tried to make the old house look newer.

OHJ evolved from a newsletter mostly about 19th-century row houses to a magazine covering houses built before 1945. Early on, we mounted an awareness campaign against remuddling. We were the first to direct attention to what we called “post-Victorian” houses, which at the time were undifferentiated and ignored; in the 1970s and '80s, architectural

style books tended to jump from Queen Anne to modernism with only brief stops to acknowledge the Shingle Style and Frank Lloyd Wright. We published Bungalows and Tudors, Dutch Colonials and Mediterranean houses, many by anonymous builders. We identified the American Foursquare as a period style and gave it a name. In our 25th anniversary issue, in 1998, we included an eight-page gatefold exploring the rather rich history and huge impact of the Ranch house. We've since published noteworthy houses built in the 1970s.

Period interiors were popular for a while, less so now. Decorating is ephemeral, however; the house may be left intact whatever the paint color or furniture. OHJ's message has been consistent: Don't destroy the good work of the past.



SIDE NOTES

LIKE GOING HOME

Readers are familiar with our scout and story producer Brian Coleman. You may not know that he's also Dr. Coleman, a practicing psychiatrist, or that, in his spare time, he has written 27 gorgeous books on design. (I'm proud to say that all started when he wrote to tell me about his Victorian house, back in 1991. His relationship with OHJ blossomed.)

Scheduling a lecture at Browsers bookstore in Olympia, Wash., Brian told the current owner that he grew up in that city and worked at the Anna Blom Bookshop as a kid. “Anna Blom was an elderly Russian lady. She served me tea and paid me in Wizard of Oz books; sometimes she'd give me a quarter and I'd go to the hotel across the street to get a scoop of ice cream in a silver cup. It's where my love of books began.” Anna wrote a glowing recommendation when Brian applied to Stanford; he still keeps the yellowed, typewritten letter.

Well, it turns out that Browsers is indeed Anna Blom's, the old shop. Andrea Griffith is the fourth woman owner since Anna founded it, in 1935. Brian gave his lecture.





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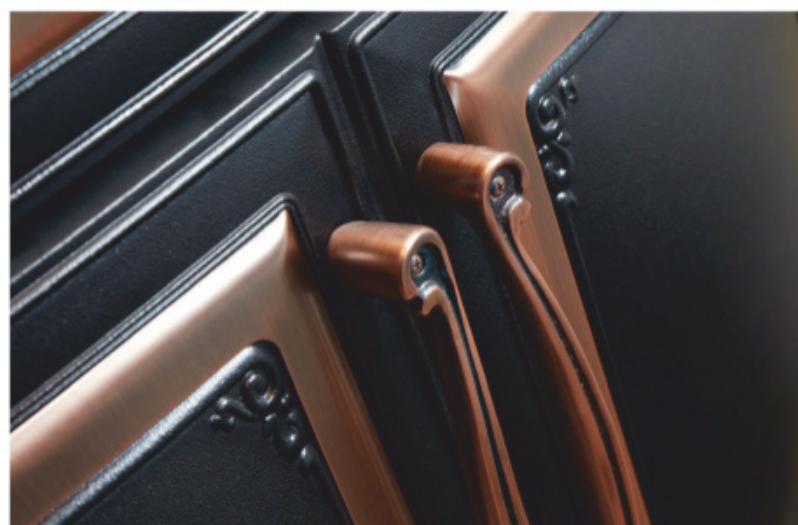
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Eye Openers

Stylish bits of *trompe l'oeil*, magnificent faux, and optical illusion. **By Mary Ellen Polson**

1. OPTICAL WAVE

C. Jean Horst's handmade watercolor quilt "The Journey" is the artist's interpretation of Renaissance bargello flame stitch. The queen-size quilt with hand-appliquéd butterflies is sewn from all-cotton batik fabric, with eight to nine stitches per inch; \$1,795. Amish Country Lanes, (717) 394-6244, amishcountrylanes.com

2. FAUX BAMBOO

The Brentwood dresser re-interprets ever-popular faux bamboo furniture. Inspired by period pieces, the dresser is constructed of alder and measures 42" wide x 22" deep x 42" high. With a two-tone finish shown: \$3,430. Cottage Home Furniture, (866) 223-2757, cottagehomefurniture.com

3. BOOKISHLY

Give a small collection of books heft with these clever leather-over-wood bookends. Capable of supporting heavy volumes, they're made to order. Each side measures 4" wide x 4 3/4" deep x 7 1/4" high: \$495 per set. Scully & Scully, (800) 223-3717, scullyandscully.com

4. VEGAN LEATHER

Studded upholstery borders from the Cavalleria collection look like the most luxurious leather, but they're non-animal. Inspired by medieval equestrian bridles, the collection includes narrow nail-head borders as well as the wider 2" Lusitano and 3" Caspian. To the trade. Samuel & Sons, (212) 704-8000, samuelandsons.com

5. SUBTLE ARCHES

The Ljung wall mural is designer Sara Bergqvist's take on architectural features at the Gustavian-era Ljung castle in Sweden. In light grey, the *trompe l'oeil* effect is subtle and soothing. It's \$63 per square meter, shipping worldwide. Sandberg Wallpaper, +46 33 20 80 00, sandbergwallpaper.com



Bathing Beauties

Useful upgrades and little luxuries complete the bathroom.

1. UP OR DOWN LIGHT

From bath-accessory specialist Ginger, the Empire double light with flared shades offers classic over-the-sink illumination in a damp-rated package. Lights may be mounted up or down. In chrome or polished nickel: \$314.05 to \$376.20. Ginger Co./Cape Cod Brass, (877) 560-2818, gingerbath.com

2. FROM ACROSS THE POND

Towel dryers from Britain's largest maker of towel warmers are now available in the U.S. and Canada. Made of solid brass with traditional jointing, the ENC1 comes in 11 stylish finishes. A 32" high x 20" wide x 5" deep fixture sells for \$2,096.67 and up. Vogue UK, (508) 887-8771, vogueuk.com

3. CIRCULAR REACH

The Perrin & Rowe Deco 7" towel ring carves a graceful arc that opens near the top. Constructed of solid brass, it's offered in chrome, satin or polished nickel, unlacquered brass, and English gold finishes, for \$141 to \$210. House of Rohl, (800) 777-9762, houseofrohl.com

4. TOWEL DROP

Mounted on a fluted porcelain rosette, the Marquesa towel hook in super-coated brass also comes in chrome. The solid-brass hook measures 3 1/4" wide with a 3 1/2" projection; \$63.90 to \$68.90. House of Antique Hardware, (888) 223-2545, houseofantiquehardware.com

5. ALL FOURS

Missing feet for a clawfoot tub? The Aqua Eden eagle claw-and-ball pattern in brass is one of eight styles available. It's shown in the brushed-nickel finish, one of seven offered. Set of four: \$560 to \$780. Kingston Brass, (877) 252-7277, kingstonbrass.com

1



2



3



4



5





6

6. WINDOWPANE DRAIN

The square shape of the Mission Style Drain® makes it easier to install than a conventional round drain. (Other designs sold.) Shown in a rich, oil-rubbed bronze finish, one of seven available, the drain measures 5 1/4" x 5 1/4". Full drain sets available; grid only, \$290. California Faucets, (800) 822-8855, calfaucets.com



7

7. AND A FLEUR-DE-LYS

Despite its slender appearance, the Decorative grab bar has a minimum load capacity of 300 pounds. Available in widths from 12" to 42", and in four finishes: \$98.25 to \$210.56. Kohler, (800) 456-4537, us.kohler.com



8



9

8. A HAND-BUILT CABINET

The Edison medicine cabinet is hand constructed in both surface-mount and recessed versions and in a choice of hardwoods. Customize it with an inlaid panel or beveled glass, decorative inlays, knobs, and more. From \$585.95. Mission Furnishings, (908) 930-5583, missionfurnishings.com

9. VERY BRITISH

Raked slightly backward just like the ones on early-20th-century British trains, the Train Luggage Rack is an ideal place to store towels. In polished brass, chrome, or oil-rubbed bronze, it measures 29" wide x 11 1/2" deep; \$249. The Kings Bay, (800) 910-3497, thekingsbay.com



10

10. GOLDEN ROD

Add some flash to the shower with this straight curtain rod in brushed gold. The solid-brass rod comes with plated-brass mounting flanges and hardware, in widths from 42" to 72"; \$99 to \$139. Roller-ball curtain rings: \$24. Signature Hardware, (855) 715-1800, signaturehardware.com

Houses Before 1820

Additions may make it hard to recognize a very old house but these are unscathed.



Toni Phillips, Phillips Ranson Team, lrbrealestate.com

CLEMMONS, NC / \$1,650,000

Built of Flemish bond-patterned brick, the 1798 Moravian farmhouse sits on eight protected acres. A large, sympathetic addition at the rear holds kitchen and great room. Inside: arched window wells and fireplaces.



Emily Goodridge, Keller Williams Cape Cod & Colonial Partners, kw.com

PLYMOUTH, MA / \$675,000

Built in 1672, the Thomas Doten house is an extraordinary early gambrel-roofed Colonial. Plank floors, wainscoting and paneled walls, two original fireplaces, and an unusual split staircase are among original features.



Rachael Dotson, Residential Properties Ltd., rachsellshouses.com

REHOBOTH, MA / \$595,000

The comfortable, 1780 Federal with original plank floors, turning staircase, exposed beams, and a massive center chimney stack offers a portico entry and window lintels, and a later sunroom.



Scott Varley, Scott Varley Real Estate Team, scottvarley.com

ALTAMONT, NY / \$475,000

A tripartite window over the temple entry and a proportional five-bay façade distinguish this 1747 Georgian house. Features include exposed-beam ceilings, well-appointed kitchen, and new pantry.



David Sell, Coldwell Banker, cbmoves.com

MILFORD, CT / \$549,900

This ca. 1785 Federal with Greek Revival touches retains six fireplaces, including two walk-ins. Period mouldings, graceful newel and spindled stair rail, and HL hinges on doors are period accents.

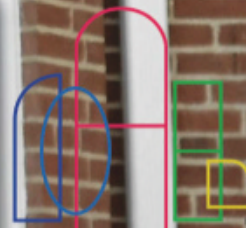
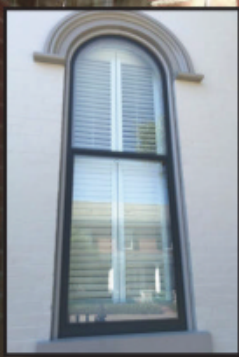
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SUCCESS!



ABOVE Now restored to what the original blueprints show: The 1920s flat-roofed connector is gone and outdoor space configured for family use. The foundation, compromised behind the original stair, was fixed. Rotten column bases were restored, a new fir floor added, exposed-aggregate steps and sidewalk rebuilt, a subtle wrought-iron railing installed. “After restoration, the house got a celebratory paint job.”



UTTER RESTORATION

Our past two homes were custom-builds. Time to take on the restoration of a Victorian! **By Jeannie Hayden, Bellingham, Wash.**

“Why in the world would you buy that place??” As Ralph and I contemplated the purchase of the newly listed property, family and friends warned us against it. “Don’t do it! You already live in a custom home you built!” “Why would you take such a risk?” “It’ll be a headache and a financial drain, guaranteed!”

Being rather spontaneous (we got engaged on our second date), we bought

it anyway. The late Queen Anne house—on Utter Street—was built 1897–99. Our unmuddling was undertaken from 2019 through 2021.

My career was in public education. I figured I could transfer my leadership skills to project management—I was used to chaos and multi-tasking. A former student, Andrew Buehrer, is a talented carpenter whose aptitude was apparent

PHOTOS COURTESY HAYDEN FAMILY



ABOVE The 1980s sunroom (right) was removed; the deck seen below is in its place. **RIGHT** A Victorian scroll ornament on the front of the house was carefully copied for the new kitchen entry. **BELOW** On one side of the house, an open deck adjacent to the kitchen replaced the boxy sunroom. A new, east-facing kitchen porch leads to the covered barbecue area and has access to the deck. The garage/shop was rebuilt.

“We replicated a decorative scroll found on the front of the house, adding it to the new kitchen porch in back. We made a concerted effort to call out period details—preserving, enhancing, or reproducing as many as possible. We saved and refinished exterior and interior trim, doors, and hardware.”





ABOVE Gone is the ubiquitous '80s wallpaper. Walls, ceiling, and floors were refinished, additional lighting installed, and the hall fixture replaced with a period antique. **RIGHT** The kitchen was relocated to a brighter and larger space on the south side. The doorway was widened during conversion of the bedroom into the new kitchen. **BOTTOM RIGHT** The old kitchen in a view toward the pink bedroom. **BELOW** The interior is calm; even wallpaper is tone-on-tone. **LEFT** The unusual arches throughout appear to be original.





LEFT These owners refinished the walls and floors, replaced windows that were too far gone, and added a gas insert to the living-room fireplace.

BEFORE In real-estate photos of main rooms, the character was evident: "The house was still charming, but tired," says the owner.

BOTTOM The interior had been a showcase of late 20th-century wallpaper patterns—on walls, friezes, even ceilings.



Even with tattered wallpaper and stained carpets, the Victorian house had charm, including exotic archways.



even in high school. He, his brother Luke, and I had worked together remodeling my daughter's kitchen as well as fixing a construction defect on another property. With gifted carpenters along with my knack for design, I figured our decision to buy this Victorian beauty—three doors from daughter Katie's house—was not so far-fetched.

The house was the Lincoln Countryman family home until 1954, when the Eastwood family bought it. They lived here for many decades. We are only the third owners. We appreciate the house's location, architecture, and details.

Our restoration/renovation was full-scale and meticulous. We renewed or upgraded the heating, ventilation, plumbing, electrical, and

insulation. We preserved the original sandstone foundation with repairs behind the porch steps. We fixed and upgraded or replaced windows as needed. The front porch was a major project involving both salvage and replacement in kind.

A major unmuddling involved removing the 1920s, flat-roofed connector between the house and a carriage house that had become the garage and shop. Our work is in keeping with the original blueprints.

We also removed an ungainly 1980s sunroom, replacing it with an open patio adjacent to the kitchen and near the covered barbeque pavilion. The kitchen was enlarged into what had been a downstairs bedroom.

I think our house remains timeless, being a balance of old and new.

A Mudroom Makeover

Maximize the potential of your everyday entry with these three simple updates.



1. Hooks

An essential item for the mudroom, mount them on the wall, in cubbies, or behind the door. Use them for hats, backpacks, umbrellas, purses, leashes, and keys - the list goes on and on!



2. Knobs & Pulls

Bring a new level of sophistication to this utilitarian space with stylish cabinet hardware. Create a seamless look by coordinating the design and finish with hardware in your kitchen.



3. Task Lighting

Add light exactly where you need it with adjustable sconces over the sink or open storage cubbies. If hardwired fixtures aren't an option, look for easy-install plug-ins.



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CHOOSING **LIGHTING** AND **HARDWARE**

DESIGN CONSIDERATIONS

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some handy rules of thumb.

Plus: MIXING METALS

page 20

Hexagonal bridge pulls in black glass punctuate cabinets with scalloped trim that dates to the 1920s. The classic schoolhouse-style pendant light fixture has an aged-brass finish. The house is a 1912 American Foursquare with Prairie School elements.

20

LIGHTING & HARDWARE: CHOOSING TO MIX IT UP

There's no need to choose matching suites of hardware and lighting in an old house with a layered history.

+

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28 VINTAGE VISION
30 KITCHENS + BATHS





MIXING METALS

in a room looks good and makes sense, as long as there's logic behind it. Here, the copper hood is a unique feature; lighting and hardware are brass; cool nickel faucets marry with stainless appliances.

A new kitchen was built in the service wing of an eclectic, 1895 Colonial Revival house. Varied materials create a cohesive room designed by Felhandler/Steeneken Architects: fs-architects.com.



ABOVE The lampshade was copied from one in a 1905 photo; the base is ca. 1875. **RIGHT** Antique Aesthetic Movement hardware still has its skeleton key.



THE SIGNIFICANCE OF lighting & hardware

Period conventions are important: Can you imagine a Sputnik chandelier in a 1740 house, or gaslight-era sconces in a mid-century ranch? How about forged-iron rat-tail hinges in a Moderne apartment? Still, old houses changed with evolving technologies (think electricity), leaving us with a mix of fixtures and fittings. Relying on classic designs, you can introduce a variety of materials and finishes without creating a jumble. **BY PATRICIA POORE**

RIGHT Art Deco Bakelite and glass knobs and pulls point to an era and add color.





LEFT A pendant gas fixture and a kerosene lamp, both antiques, add to the authenticity of this kitchen in an 1887 Victorian.

ABOVE Art-glass shades join a rustic, Mission-inspired shower fixture—at home in a Spanish Revival house with stucco walls and exposed beams. **BELOW** A fine brass chandelier, as in this colonial-period Dutch house, was then a sign of wealth.

PERIOD LIGHTING

Perhaps the most common type is Colonial Revival—**what many would call traditional**: the electrified fixtures and lamps with designs based on candle lighting, including chandeliers and sconces, and on early oil-burning lights. Schoolhouse pendants are another example of a look that blends with many styles. Ornate gaslight-era lighting needs the right setting. **Arts & Crafts lighting** runs from leaded glass to mica shades, wood or pottery bases, iron and copper. Historical Revival lighting of the 1920s can appear storybook or medieval, fitting into **Tudor and Mediterranean houses**. Art Deco and Atomic-era lighting are easily recognized.





style

+ HARDWARE

Many period-influenced styles of hardware are available in all price ranges. Cup or bin pulls, familiar in Victorian- and Arts & Crafts-era kitchens, come in iron, brass, nickel, and bronze, in designs from basic to ornate. Bronze, iron, and copper reproductions may be right out of *The Craftsman* magazine or mimic rustic twigs or Japanesque bamboo. Early American or Colonial styles are a perennial standard. Neoclassical motifs fit a wide range of homes. Hardware from the early and mid-20th century are stylish and colorful, including cloisonné (true house jewelry!), Depression glass knobs, Fiesta-colored ceramics, and Streamline drawer pulls. Antiqued brass or bronze lighting with nickel faucets is a nice look.

LEFT Authentic, blacksmith-made hardware suits cabinets in a kitchen for an early Quaker house on Nantucket.

BELOW Quarter-sawn oak with hammered hardware is in a 1919 Sears bungalow.

A

LMOST ALL DECISIONS ABOUT hardware and lighting start with functionality: will it do the job? As practical as that is, fixtures, lamps, and exposed hardware become the jewelry of the house. Lighting and hardware define a

style by way of their period precedent, the material, and the finish. Swapping out lighting fixtures and even hardware is a way to fix past remuddling of the interior. The right pieces enhance the original architecture or make an addition blend in.

Because lighting and hardware designs evolved with changes in technology and manufacturing, there's no "purity" of style over time. For example, reproductions of lighting fixtures that would have been lit with candles, oil, kerosene, or gas were adapted for electricity. That led to freer designs not tied to the management of piped gas or a flame.

Most old houses have hardware from various periods, both the originals and changes that came later. As long as you don't see jarring anachronisms and the hardware works well, there's no need to change it. If your renovation has you buying visible new hardware, know that it looks best if all the hardware in a room more-or-less matches. You can combine knobs, pulls, and latches in a kitchen, but make all of those nickel, or chrome, or brass. An exception can be made for an antique or freestanding piece. It's not necessary, however, to match finishes between lighting and hardware.





ABOVE A rare example of an American gaslight-era hall lamp, ca. 1860. As is proper, it hangs from a plaster medallion. **RIGHT** The vintage pendant with a large, gadrooned shade was found at an antiques fair. **BELOW/ TOP RIGHT** Colonial Revival double sconce; Mackintosh-design bail pull (whitechapel-ltd.com); a mid-century atomic chandelier (vintagehardware.com).



rules of thumb

1. Mix ambient, task, and decorative lighting.

Lighting should be layered and the level adjustable.

2. Combine period fixtures or lamps with modern, high-tech, and concealed lighting to get the right mood without sacrificing adequate lighting levels. Use dimmers.

3. Hang wall sconces 66" to 78" from the floor, depending on ceiling height, and a few inches lower flanking a bathroom mirror. In a long hall, keep sconces no more than 6' apart to ensure no gaps in illumination.

4. Over a kitchen island, hang pendants so the bottom of each fixture is 30"–36" above the island top, adjusting for sightlines.

5. To size a chandelier, consider the room's square footage *and* ceiling height. In a dining room of about 12' square, use a chandelier 20"–24" in diameter. In rooms larger than 14' square, go for at least 25"–30" inches.

When a metal object is the highlight of the room, do not match the metal for lesser objects. A hand-hammered copper hood over a tiled fireplace commands center of attention. The doorknobs and lighting in the room would be better in different materials—iron, porcelain, glass—so as not to create an echo that detracts from the main object.

You can still buy antique and vintage hardware: as new-old stock (never used) or salvaged and refinished. Meantime, the reproduction market is lively, offering iron goods from the forge, sand-cast Victorian door hardware, and hammered work reminiscent of the Arts & Crafts period. Hardware is produced in iron and steel, brass, copper, and bronze (not to mention ceramics and glass), with patina-rich finishes or in a high polish. Furthermore, mass-market brands such as Baldwin are producing good-quality classics that blend into most old houses.

A light fixture or lamp itself may be an object of beauty, even unlit, showing the skill of the woodworker, metalsmith, or glass artist. Lighting just may be the most visible, and affordable, way to lend style and ambiance to a room.





MATERIALS BEYOND METAL

Lighting and hardware often equate with metal but not always. Wood and ceramic bases, glass and parchment shades, porcelain, and Bakelite (an early plastic) are among choices.



ABOVE (top) An iron door lever from Acorn Mfg. exudes personality. • (above) Mica shades soften light. **LEFT** An exotic chandelier made up of electrified antique Moroccan lanterns hangs from an ornamental wood ceiling in a conservatory.

repro or antique?

Including antique lamps or doorknobs adds history and authentic style. Go to reproductions when you need multiples of something that would be hard to amass in a search for antiques. Keep in mind that **today's hardware tends to be of better quality** than much of the stamped hardware produced in the early to mid-20th century. If you're trying to match existing hardware, consider moving all the intact bits to one room, then buying approximate reproductions for another room, so old and new won't be viewed in close proximity.



THEY STILL MAKE...

OIL LAMPS

Lehman's is both a store in Kidron, Ohio, and an online retailer of agricultural and nonelectric goods, from canning jars and propane stoves to chicken coops. Founded in 1955 to serve the local Amish community, the company purchased the lamp division of Aladdin in 2016 and has since created the Aladdin Museum of Light. (Aladdin's history goes back to 1908.) • "An Aladdin is the lamp to have in an emergency," says proprietor Galen Lehman. "It's the only kerosene wick lamp that burns with a bright white light safe to read by. It uses less fuel, is totally silent, and requires no complicated pumping." Their Genie III is a shelf/table lamp that also fits into most Aladdin wall brackets and ceiling hangers. With a brass or nickel burner, it costs \$199.95. An Aladdin parchment shade may be added. • Find lamps in many sizes and with clear, cobalt, or emerald glass: Lehman's, (800) 438-5346, lehmans.com





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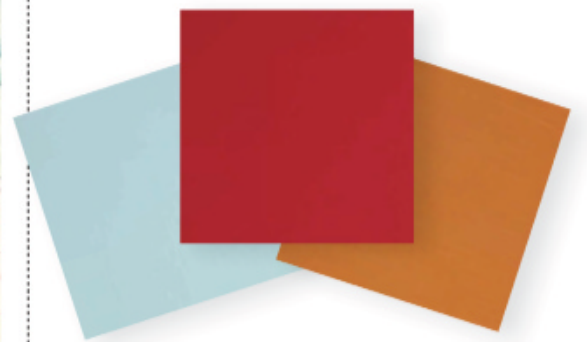


Painted Furniture in a Nursery

From the paint brochure "A Color Scheme for Every Room," 1928.



Child's room classics include the use of primary colors, a wallpaper border of animals, cheery curtains over a room-darkening shade, and soft carpet underfoot.



Casein-based with a matte finish, milk paint is food contact-safe and VOC-free. The Real Milk Paint Co. sells powdered paint (mix with water) in 56 colors based on antique-furniture paint to modern brights: Beachglass, Flag Red, Goldenrod shown. In sample, pint, quart, and gallons. See related products, videos & more: realmilkpaint.com



The Kids Round Table and 4-Spindle Chair by VW Woodcraft is perfectly sized. Made of oak in a choice of stains, the table is 30" round x 22" high. Chairs are 14½" wide x 28" high. Built to order; contact for a price. amishcraftedfurniture.net

A colorful booklet for customers of E.I. Du Pont De Nemours & Co. featured painted furniture, which was quite popular in the 1920s and '30s.

Homey, vintage-style ball-fringe curtains have been a staple from The Vermont Country Store for years. Cotton-blend curtains are sold in five lengths, two valance options, in Natural or White; pairs start at \$59.95. vermontcountrystore.com



Polka dots in playful color combinations decorate 200-thread-count percale bedding from Garnet Hill. A twin set is \$99; additional pillowcases cost \$29/pair. garnethill.com

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The Furnished Bathroom

It's one approach to designing a bath in an early house. **By Patricia Poore**

Unless you're a museum curator, being authentic isn't high on the list when it comes to putting modern bathrooms into an old house. One approach: keep it simple and traditional. Stylish and ever-popular fixtures including plain pedestal and console sinks, porcelain towel bars, and retro-style tubs are readily available.

In many old houses built before indoor plumbing, a "new" indoor bathroom was placed in a former bedroom or hall. White tile may be too clinical, and bead-board too back-of-house, so take cues from woodwork and finishes in rooms nearby. Consider trim profiles, built-ins, lighting, finishes, and paint colors.

In one powder room (below), grasscloth wallcovering is carried over from the adjacent wide hall in the 1830 house. Bedroom-worthy candle sconces join framed art on the walls. A mirror with a bold wood frame, rather than a medicine cabinet, continues the furnished look.

The larger bath (right) is in a 1777 Georgian house. Indeed, it occupies a former bedroom. The wood floor, plank wainscot, trim, and paper border follow elements of the bedrooms, while the late-Victorian-era tub dates to the adoption of indoor plumbing.



1. PUBLIC ROOM FINISHES

In the 1830 country Federal house, grasscloth and picture frames, parchment shades and mixed metals tie the powder room into the decoration of adjacent rooms. Guests don't move from an antique setting into a porcelain chamber.

2. APPROPRIATE TEXTILES

For the furnished bath in a former bedchamber, the owner chose a reproduction toile for the shower curtain and simple window curtains. A hooked rug or Turkey-carpet runner would be classics. A lined quilt might be used as a shower curtain.



3. WALL TREATMENTS

The wood cornice moulding and plank wainscot match finishes in adjacent bedrooms. A swag border fits the French sensibility. Original wood floorboards have been painted. Even those on a tight budget can add whitewash, stenciling, or a paper frieze.

4. FURNITURE AND ANTIQUES

Using a small chair, a framed mirror, or a chest converted to a plumbed vanity immediately creates a furnished room. Adding an antique, even just a washbowl and pitcher, lends history. Lighting may be vintage or reproduction.

BE INSPIRED...

The **Monticello Swag** (unpasted) wallpaper border from Raymond Waites American Vintage is 9 1/2" deep. At a sale price of \$15.91 per roll, it's sold by Just Borders: justborders.com



James Martin is a leading manufacturer of premium, furniture-grade bath vanities, cabinets, and mirrors. The **Castilian 36"** vanity is in solid birch and oak veneers. Top sold separately; contact for pricing. jamesmartinfurniture.com

A set of **apothecary accessories** in real pewter elevates a furnished bath. The cast pewter has a vintage patina. Starting at \$165 each, individual pieces include a tray, dispenser, tumbler, lidded boxes & more. From Restoration Hardware (RH), rh.com



Both new and **vintage bathtubs**, as well as shower rods and enclosures, pedestal sinks, faucets, and fittings are sold by Vintage Tub &

Bath, which has a catalog online. The ceiling-hung, oval shower enclosure for a clawfoot tub comes in three finishes, starting at \$375. vintagetub.com





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■ page 34

A craftsman
secures a bracket
beneath a stick-
and-ball spandrel
on the front porch
of a Los Angeles-
area Queen Anne.
New brackets were
milled copying a
single survivor.

GINA BELLOUS

34

DETAILS IN WOOD: EXTERIOR RESTORATION

See wood ornament brought back to life: porch parts
and balusters, shutters, and an entry pediment.

+

43 SCREWED UP
44 KNOW-HOW
46 SHOP TOUR

48 SALVAGE IT
50 OLD HOUSE DIYer
53 DO THIS, NOT THAT



Restoring architectural elements damaged over time requires ingenuity and labor but it isn't necessarily difficult. Two recent projects—one pro, one DIY—show how perseverance brings wood ornamentation beautifully back to useful life. **BY MARY ELLEN POLSON**

As Nate Skiles examined the ornamental broken pediment on a Philadelphia row house last renovated around 1900, rotted wood came away in his hand. The three-dimensional finial at the center was caked with layers of paint, but it wasn't hard to see that it too was in rough shape. The entire pediment had been exposed to full sun for at least a century, and water from a nearby gutter poured over it whenever it rained. Everything had been wet for ages. Although Skiles specializes in restoring historic shutters as the owner of Main Line Shutters, he agreed to take on the pediment and other decorative elements on the façade, knowing it would entail hours of labor to retain as much original material as possible.

In a Los Angeles neighborhood 3,000 miles away, the front porch and upper porch gallery on Gina Bellous' 1895 Queen Anne were in dire condition. Bellous hired skilled carpenters to rebuild the failing porch but reserved a laborious project for herself: the repair and reconditioning of 41 original balusters that remained.

While Skiles brought a tradesman's skills and expertise to the pediment project, Bellous restored her balusters with a DIY sensibility. Both restorers used two-part epoxies to make repairs to decorative elements that are major style markers for each house. In both cases, progress was slow and required both experimentation and patience to bring these historic wood treasures back to life.

DETAILS IN WOOD

SUCCESSFUL RESTORATION PROJECTS



Workers begin priming newly milled decorative brackets and spanrels on the porch of Gina Bellous' 1895 Queen Anne house. Still to come is the railing, with original balusters restored by the owner.

GINA BELLIOUS

→ **Enough original material remained** to suggest repair with epoxies rather than total replacement. The broken-pediment door surround was probably added in the first decade of the 20th century, as a Colonial Revival upgrade to the old row house.

the pediment The broken-pedimented entry on a 19th-century brick row house likely dates to an early-20th-century style update. Surprisingly, most of the original wood in the pediment was intact, even the raked and flat sections that form the triangle. To restore the assembly, Skiles removed it from the front of the house and worked on the major components independently.

He began by allowing the pediment to dry out for weeks, helped along by injections of acetone through tiny pilot holes drilled into the wood. With the pediment removed, Skiles made some repairs to the brick that was behind it. The door lacked a lintel (the original steel one had been removed in the ca. 1900 remodel), so he added a new one shaped from a piece of 150-year-old wood. The new lintel not only supports the rows of brick over the door, but also provides a large fastening surface for the frieze and top end of the pediment.

Once the wood in the main part of the pediment was suitably dry, Skiles firmed up areas of soft wood by dripping in liquid epoxy consolidant, using an Abatron product called LiquidWood. Dripped or injected into the wood, the consolidant strengthens and repairs wood as it cures. To apply, he drilled 1/8" holes in multiple locations, then squeezed in the viscous resin. When the wood could hold no more liquid and after the epoxy had cured, he began applying WoodEpoxy, a counterpart to LiquidWood, which is kneaded together in equal parts to form a pliable filler that feels a little like Play-Doh. Skiles applied the paste filler liberally, by hand,



repair of THE PEDIMENT

Nate Skiles of Main Line Shutters removed the pediment and surround from a 19th-century brick row house, then worked on each element—frieze, pediment proper, finial, and pilasters—separately. The pediment and finial needed the most labor.

1. THE EARLY-20TH-CENTURY PEDIMENT on a brick row house was pulling away from the façade. The wood around fasteners had rotted away.

2. AFTER EXTENSIVE REINFORCEMENT WITH LIQUID EPOXY, craftsman Nate Skiles formed, sculpted, and cut and sanded missing and damaged areas using epoxy filler.

3. SKILES FILLED IN AREAS OF MISSING WOOD, then cut, chiseled, rasped, and sanded away excess material to arrive at the correct moulding profiles.

4. PROFILE SANDING PADS enabled Skiles to finely sand contoured shapes, as in this fluted pilaster below the pediment.

5. THE COMPLETED PEDIMENT in place, after priming.

REBUILDING *the finial*

The finial was the most challenging part of the pediment to repair. Although it looked solid from the street, the paint-caked finial was in such rough shape that it delaminated as it dried out.

- 1. THE FINIAL ULTIMATELY CAME APART IN THREE PIECES**, requiring Nate Skiles to use ingenuity to repair it.
- 2. TO HOLD IT TOGETHER WHILE HE WORKED, SKILES MADE A JIG** to cradle the curved front, then glued, clamped, and added screws from the flat back side.
- 3. THE FINIAL BACK TO ITS ORIGINAL SHAPE.** After an initial priming, any remaining small crevices were filled in with standard wood filler.
- 4. THE PEDIMENT, ITS FRIEZE, AND THE FINIAL** back in place on the house, ready for paint.
- 5. A CLOSEUP OF THE FINIAL** after its last finish coat. Skiles attached copper caps to the raked top of the pediment and sealed them wherever they met the brick surface.



The 1800s brick row house remains elegant; the Colonial Revival door surround was added in the 20th century.



then shaped formed-up areas after it hardened, using a variety of techniques. Some were invented along the way, like using brads (small nails) as miniature rebar to hold epoxy filler on the undersides of projecting elements.

After sculpting filled areas until the profiles roughly matched the lines of the original pediment, Skiles removed excess material with a pull saw. Then he slowly brought back the exact profiles using hand tools. He started with rasps and chisels, then went to curved files and finally to profile sanding pads, which

have a moulded shape. Working slowly and steadily allowed him to arrive at the correct profile without having removed too much material.

To get into tight spaces, Skiles sometimes routed a profile onto a block of wood and used it as a sanding block. Another of his techniques is to double-fold sandpaper over the end of a three-inch plastic putty knife, to get into tight corners without carving a groove into the wood.

The finial was rebuilt separately. After it had dried out, it came apart in three

pieces. Cracked and crazed in places, the entire piece was firmed up with liquid epoxy, then fully covered with epoxy paste filler. Skiles used epoxy filler to overfill end-grain damage, then gradually shaped the three-dimensional finial with curved files and profile sanding pads. He used softer foam pads and dense rubber radius backers on cove details.

He reattached the back piece of the finial to the front with wood glue, clamps, and a few hidden screws. The small cap piece on top of the finial was literally set in place with more epoxy—the cherry on top.



THE PRO TIP

Rules for wood repair:

- 1. Scrape, don't scar**
- 2. Repair with epoxy (never autobody filler)**
- 3. Achieve "paintlessness"**
- 4. Prime and sand 100 times**
- 5. Then paint and sand some more**
- 6. Achieve beautiful finish**

—NATE SKILES
OF MAIN LINE SHUTTERS

more on epoxies Epoxies are a class of synthetic, thermosetting polymers used in adhesives, consolidants, plastics, fillers, molding compounds, and coatings. Epoxies have many different formulations and uses, along with different working and curing times. **They are formed by mixing two separate components**—typically from two separate containers marked A and B—immediately before use. **Epoxies used to rehabilitate wood are made up of resin and hardener.** After being mixed at a one-to-one ratio, a chemical reaction changes the resin into a gel and then a solid, allowing the material to be shaped and formed. Once cured, it's as solid as the wood it replaced. ● **CONSOLIDANT** This is an epoxy resin in viscous, liquid form that can be dripped, poured, injected, or brushed onto damaged wood. Porous wood readily absorbs it like a sponge. Because it is a liquid, **consolidant can penetrate to the threshold of sound wood**, returning a damaged area to a significant percentage of its former strength as it cures. ● **PASTE FILLER** A combination of **resins and additives that together make a gap-filling paste**, these are formulated to adhere well to consolidated wood (consolidants and paste fillers usually are engineered to work together) and can be shaped before fully cured. **Filled areas can be cut, planed, chiseled, and sanded** just like wood.



corralling the balusters

A total of 41 porch balusters were among few surviving elements on the front porch of the 1895 Queen Anne. Although owner Gina Bellous contracted an expert wood-turner to mill other missing elements, she tackled baluster restoration herself.

1. & 2. THE LAST INCH OR SO AT THE BOTTOM OF THIS BALUSTER WAS DRY ROTTED.

After repair with two types of epoxy, it's square and sound.

3. NO NEED TO DRILL HOLES HERE: crevices in the baluster ends quickly soaked up resinous epoxy. Bellous taped around the ends (painter's tape was more successful) to keep the consolidant in place.

4. BELLIOUS USED SMALL STRIPS OF WOOD to return each baluster end more-or-less to its square shape while the epoxy was still soft. Achieving the correct shape and proportions required extensive tooling and sanding.

5. THE WHITE SPOTS ON REPAIRED BALUSTERS show where wood was missing and replaced with epoxy filler.

porch balusters

Homeowner Gina Bellous was advised to throw away the remaining balusters on her Queen Anne porch and have new ones milled. They looked like trash to others; Bellous knew they were hand-turned 125 years ago from old-growth lumber and were part of the history of the house.

Some were in good shape, but others were split, had dry-rotted ends, or were missing chunks of wood. Stripping the many layers of failing paint required two applications of chemical stripper. As she

worked, she was horrified to discover some balusters had been badly repaired with hot glue. "Glue is not something you use to put wood together, especially on a railing."

The next step was to strengthen the wood internally. She placed six to eight balusters in a 5-gallon bucket to hold them upright while she applied liquid epoxy to strengthen the wood internally. To keep the consolidant more-or-less in place, she used strips of 3" wide painter's tape to form a barrier around the ends.

After the first application of liquid epoxy soaked in, she [cont. on page 41]



LEFT Original wood balusters exhibited dry rot and some had split; the homeowner saved them.

detailing wood

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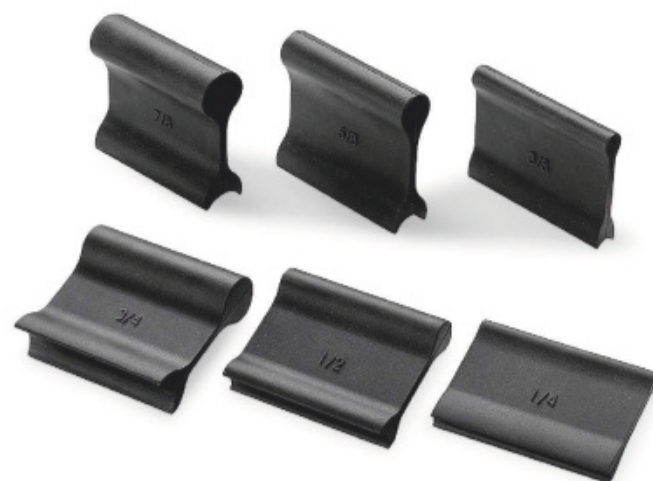
Grasp a Rasp →

The 8" half-round rasp quickly removes wood or filler and can tackle tasks like rough-shaping epoxy repairs or beveling corners. Made of machine-cut steel, the rasp has a lightly varnished 4" beech handle: \$11.50. Bundle with flat and round rasps: \$28.60. Garrett Wade, (800) 221-2942, garrettwade.com



Crisp Profiles →

These double-ended contour sanding blocks are ideal for sanding concave and convex shapes on moulding, edging, fluting, and more without distorting or diminishing the crispness of the profile. In six sizes, they're made of flexible rubber that's easy on the hands; \$14.99. Rockler, (800) 279-4441, rockler.com



← Stripper Soybeans

By now a classic product, Blue Bear Soy Gel paint and urethane stripper makes short work of removing heavily caked-on paints and other stubborn coatings from wood, masonry, metal, etc. Made from American-grown soybeans, it's nontoxic and biodegradable. Quart size: \$22.99. Franmar, (800) 538-5069, franmar.com



In Tight →

The Japanese flush-cut saw has a flexible blade that can be pressed flush to trim excess material without damaging surrounding areas. The 4" blade cuts on the pull stroke and is a mere .01" thick. It's \$22.60. Lee Valley Tools, (800) 871-8158, leevalley.com



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Pair up 105 Epoxy Resin with 206 Slow Hardener for projects that need more time. Mixed at five parts resin to one part hardener, the epoxy has a 20- to 25-minute pot life and cures to a strong, moisture-resistant solid. As shown: \$194.54. West System, (866) 937-8797, westsystem.com



MAKING NEW GINGERBREAD

Gina Bellous was able to save and restore the existing porch balusters, but those from the upper gallery had been gone for at least 30 years. (In a picture Gina found of the house, taken in the 1980s, the railing had been replaced by a series of oddly shaped, poorly spaced balusters, also gone missing.) Bellous found a custom wood-turner, Abaroot Woodturning, and had them mill new balusters for the upper porch. Based on the one survivor, they also hand-cut brackets, which hold newly milled spandrels in place.



LEFT Scott Root of Abaroot Woodturning used salvaged wood to re-create the top of a post for the 1895 house, then hand-cut brackets. Spandrels came from Vintage Woodworks.

RIGHT One of the restored posts, with new brackets and the spandrel in place, on the finished porch.



RIGHT The brick floor and ceiling of the side porch were damaged beyond repair, as was the gallery above. Most of the posts and balusters were worth saving. **ABOVE** The fully restored side porch with railings supported by original balusters. The homeowner had the porch ceiling painted the traditional, light "haint" blue.



discovered that some balusters were leaking. Dabbing bits of epoxy filler on openings along the sides helped keep the consolidant in place. It took two or three pours before the wood stopped absorbing consolidant.

With the wood already feeling much heavier, Bellous mixed up batches of WoodEpoxy, an epoxy paste filler that's mixed together in equal parts to form a pliable compound. To help the material

bond in areas of newly exposed wood, she brushed on a little of the liquid epoxy, as well as some denatured alcohol, before filling in areas of missing wood. She pressed the compound firmly in place, overfilling slightly, and kept adding compound until no more would fit. To help form the square shape at the ends of the balusters, she applied flat slips of wood at the corners to create the 90-degree angle. Additionally, she overfilled the bottom

ends, giving her extra material so that the baluster could be planed and sanded down to the correct height.

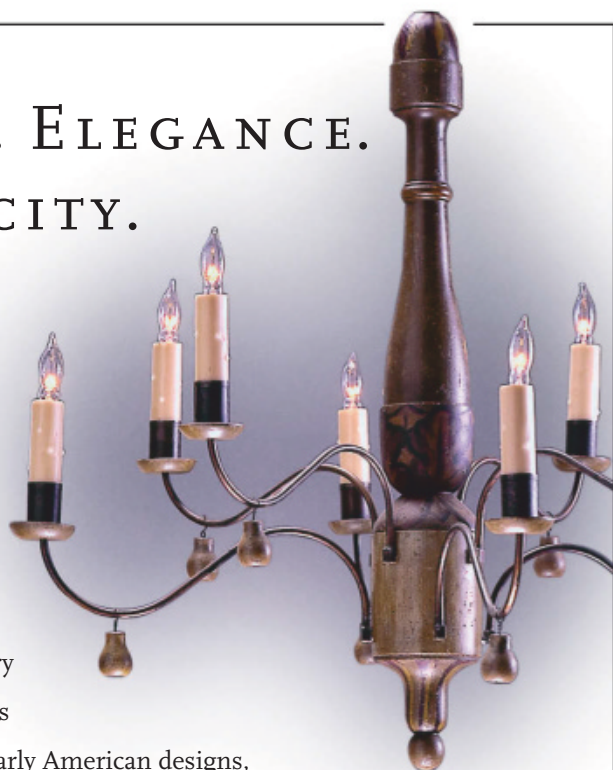
The final step before priming and painting was to sand each baluster so that the ends were square and of the same height, and turned areas were smooth and in proportion to the rest of the set. Like Skiles, she used a variety of sanding tools and techniques, depending on whether the surface was flat or curved.

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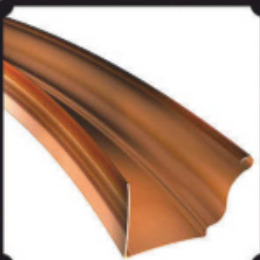
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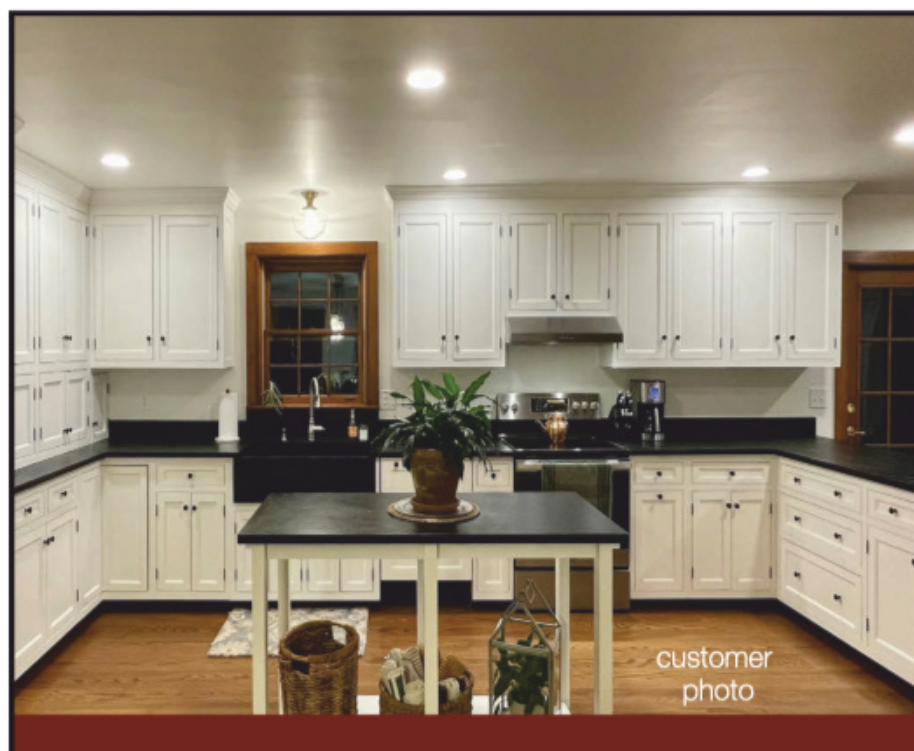
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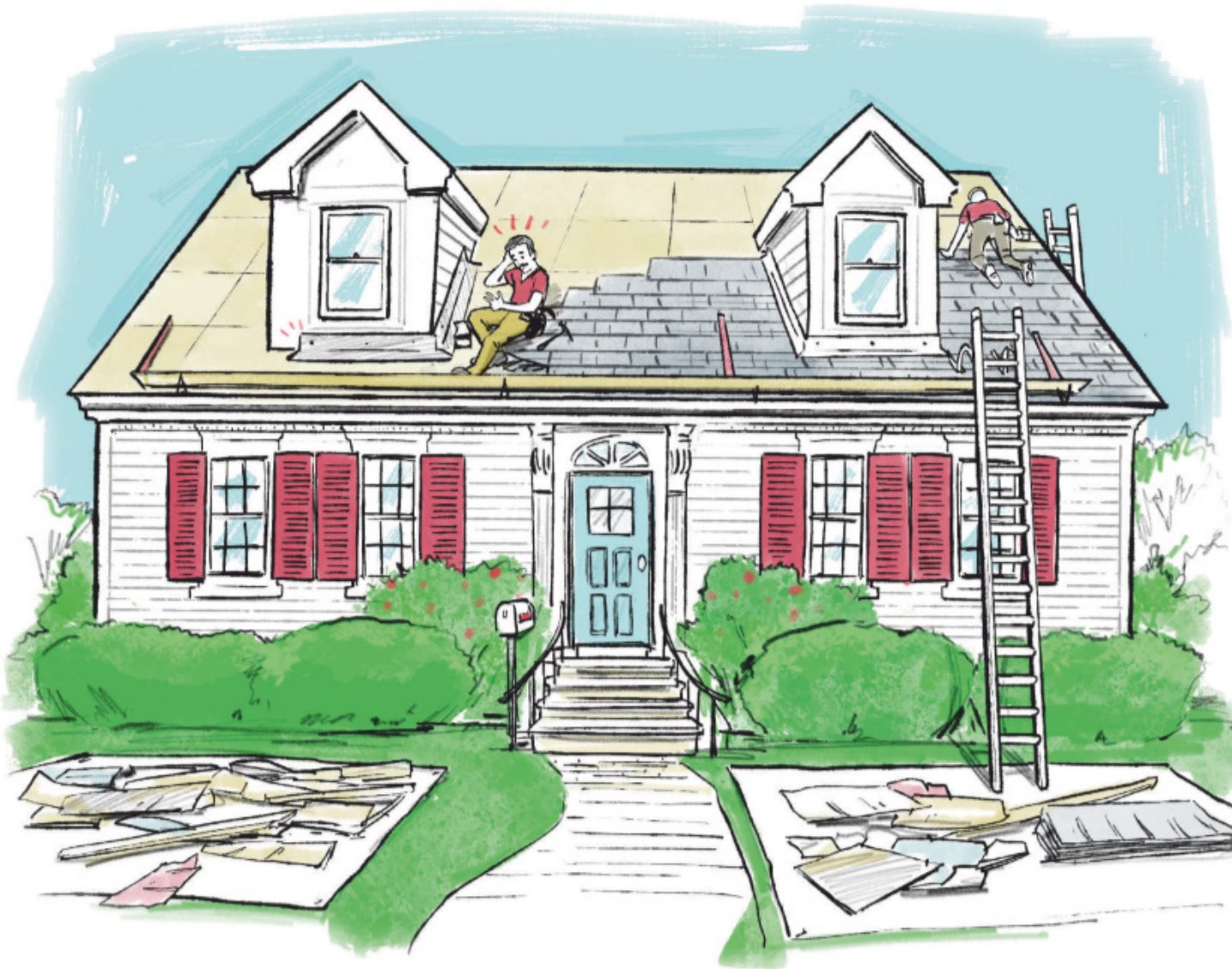
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“ Still shaking my head at an odd discrepancy on the otherwise balanced house. Gotta be a story behind it. ”



We're halfway through a reroofing job on a Cape Cod-style house. I'm cutting flashing for the second dormer, and something isn't adding up. Looking hard at the two dormers, I realize that, although windows are the same size, one dormer is wider. *What?* I'd never noticed the difference until we were on the roof. Now, though, when I'm on the ground looking up, "I can't un-see it." The twin dormers don't match! —*W. T. Lockeman*

THE FIX

No easy fix for this one, but there may be a lesson in it. How did it happen that two dormers built at the same time on a previously symmetrical house ended up being different sizes? It's possible that it was done on purpose. It might have been one room needed a wider dormer for a queen-size bed. Or maybe a closet in one room determined the smaller dormer dimension.

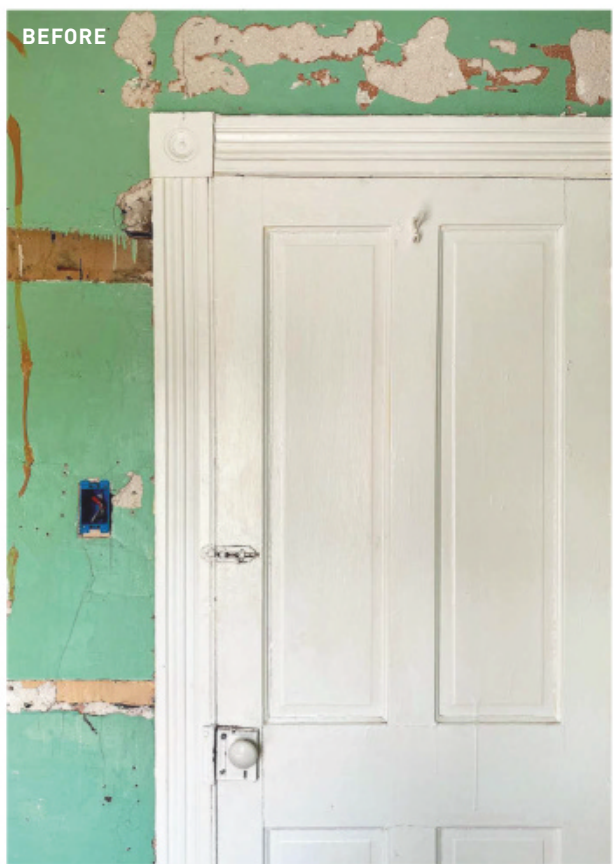
But maybe this came about from a failure to communicate. The dormers were framed differently, undoubtedly because there were no drawings, just a dimension given. One scenario: A crew of two did the work. Each was told to cut the hole for a 4' dormer. They both did. Then one framed out the new dormer on plates (or rafters added) sitting on the existing roof. That creates one dimension. The other guy framed inside the hole, creating interior knee walls and ending up with a smaller outside width—3½" on each side, for a noticeable 7" discrepancy compared to the wider dormer. With the addition of studs and wallboard inside the width of the hole, the narrow dormer is measurably smaller inside.

If someday the two dormers become one long dormer for extra space, the difference can be addressed. Meantime, a neutral treatment on dormer faces and cheeks will downplay the difference in size.



Share Your Story!

What have you, your spouse, pet, contractor, previous owner (you get the picture) screwed up? Email us at lviator@aimmedia.com.



Restoring Hardware

This DIY owner, a self-described hardware addict, shares tips for finding, repairing, and restoring arcane period hardware for doors and windows. **By Alex Santantonio**



As co-owner of two historic houses undergoing prolonged restoration, I've been stockpiling antique hardware for years. I'm very specific in my approach: I look for hardware from the same era, scale, and style as the house. For just a single door installation, the list can be long: two matching hinges, a rim lock, doorknobs and spindle, lock catch, escutcheon, rosette, and maybe even an old-timey skeleton key.

When my wife, Wendy, and I moved into our 1880s row house nearly 20 years ago, the original door hardware was long gone, replaced with flimsy and odd-looking 1980s brass hardware. (Right decade, wrong century.) By carefully looking at

ABOVE Wendy and Alex Santantonio insist on using period, style-appropriate hardware in their two houses. They collect common hardware, suitable for the age of the house, which is also relatively easy to restore, like the salvaged rim lock(s) in this bathroom.

INSET A satisfying part of a recent bath renovation was the painstaking restoration of this original rim lock. **BELOW** After years spent collecting, the Santantonios' hardware stockpile contains multiple sets of hinges, window sash locks, porcelain knobs, and rim locks.

lock catch notches left in door casings, hole patterns, wear marks, and outlines on the doors, we were able to figure out what was missing. Our house had been outfitted with rim locks throughout, and that's what we put back.

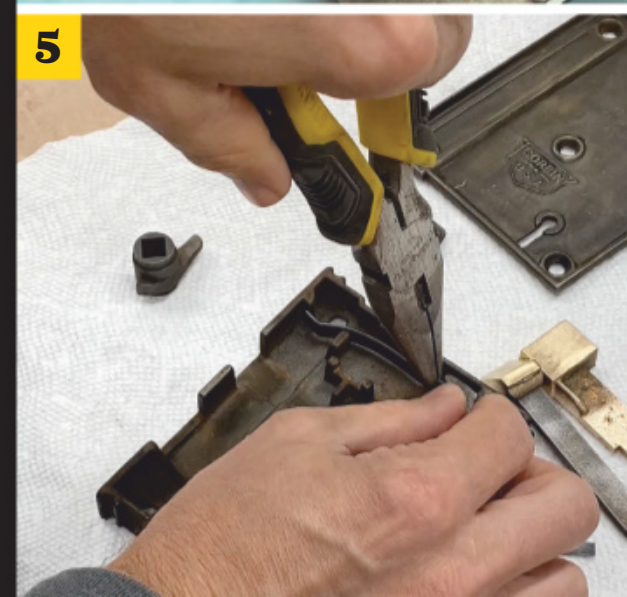
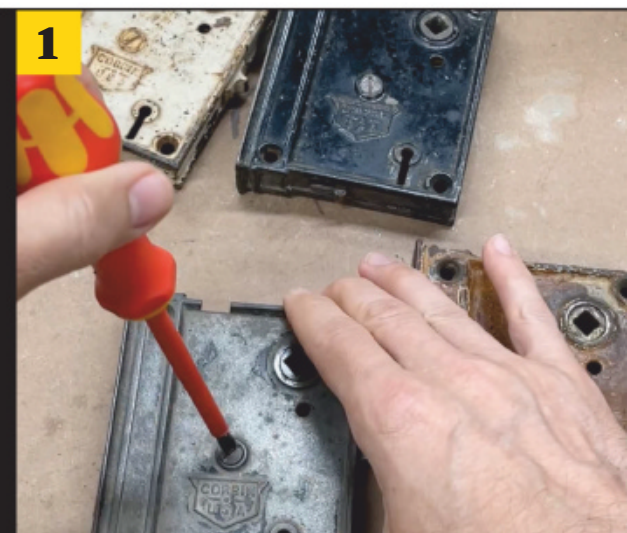
We settled on a common one for the era, a medium-sized Corbin USA cast-iron lockset with a four screw-hole pattern. These locks from the 1880s and 1890s may have minor [cont. on page 47]



Functional Rim Locks from Parts

To make one old, salvaged rim lock functional, I take pieces from broken locks I have on hand to create one working lock. **Start with the lock you plan to repair and remove the set screw.** This gives you complete access to the internals. **Take a Smart-phone shot of the innards** in place before removing them, and pay close attention to where all the pieces go so you can put them back together. If any parts are broken or missing, open up a second (or third) rim lock until you find a replacement piece. ● **Grab your safety gear** (gloves, eye protection, respirator or N95 mask) to **clean each piece on a wire wheel, or use steel wool** to get off as much of the rust and grime as possible. Shined up and rust free, the parts are **ready for a long hot bath in a slow cooker** no longer used for food. Add a few squirts of linseed-oil soap (I use Allback from Earth+Flax, earthandflax.com) to a few inches of water, give it a stir, and then place all the pieces in the water and let it cook for three to six hours. The linseed oil in the soap coats all the pieces and helps make them more rust resistant. It also darkens the cast iron slightly and adds a great patina. After **wiping the parts dry, reassemble the lock**—this is just the reverse of the disassembly. **Take care to set the springs**, replace the set key, add screw(s), and the lock is ready to use.

RIGHT (top to bottom) **1.** Opening the lock is easy: just remove the set screw. **2.** The parts from Corbin locks made in the 1880s tend to be interchangeable, so it's possible to cannibalize parts from one to repair another. **3.** The author uses a wire wheel to remove old, built-up paint and rust from each component before a final cleaning. **4.** To deep clean, add a few squirts of linseed-oil soap to a few inches of water, layer in the parts, and cook for three to six hours. **5.** After the parts have dried, reassemble in the same order as the disassembly, remembering to fasten the springs.



AGING NEW SCREWS New screws stand out as way too clean and shiny on salvaged hardware. To darken them, I start with non-stainless screws, and dip the heads into a bottle of Brownell's Oxpho-Blue, a bluing solution that oxidizes the surface in seconds, turning it slightly black. If air bubbles form in the slots, knock them off and dip the screw back into the solution. The new screws will look as good as old.

LEFT Dipping new flathead screws in a bluing solution adds instant patina in seconds.



ABOVE Liz Gordon examines locksets and handles, sorted on one floor-to-ceiling product wall. Narrow aisles wind through racks of vintage hardware. **RIGHT** The store on South La Brea in Los Angeles is a salvager's landmark.

BELOW Bins hold doorknobs in every style, material, and patina. **BOTTOM** Another wall displays Art Deco wall sconces—many complete with hard-to-find, original shades.



SHOP TOUR:

Drunk with possibility at **Liz's Antique Hardware**

Visit this mecca for a revelation and education—or to solve your vintage-hardware problems. Online, too! **By Brian D. Coleman**

Liz Gordon's love affair with hardware started when she was 21 and living in Chicago. For \$3,500, she bought a warehouse full of thousands of pieces of vintage hardware and got straight to sorting and organizing, and she hasn't stopped. She learned as much as she could about all kinds of hardware and what went where, when.

When she moved to California, she shipped 50 fifty-gallon drums of hardware. For several years she set up at the Rose Bowl, at flea markets, and in her driveway. She opened her now-famous shop, Liz's

Antique Hardware, in 1992.

Liz stocks everything from doorknobs and drawer pulls, hooks and handles to vintage bath fixtures and lighting. Today she has over a million pieces for houses of every style, from about 1860 until the present day. Mid-century Modern has boomed in popularity. Aisles are filled floor-to-ceiling with racks of locksets and door handles, hinges and latches. An old library-card file's drawers hold small pieces, old and new, carefully sorted and labeled—which Liz says is critical in keeping track of the vast inventory. One room

showcases vintage lighting, from Art Deco sconces to fancy chandeliers. An alcove is filled with bath accessories including Victorian toilet-paper holders. The Hardware Gallery offers reproduction and contemporary hardware. The Loft is an upstairs art gallery with curated shows. One called "Diverted Destruction" features broken and salvaged materials given free to customers.

Liz Gordon has two nuggets of advice. (1) Never throw old parts and pieces away. (2) Measure and photograph a project before you start a search. lahardware.com



ABOVE In the Santantonios' finished bathroom, salvaged and restored rim locks with vintage doorknobs—and an iron operator for the working transom window—make the room feel original to the 1880s house.

variations, but all the parts tend to work well from lock to lock. Once we knew what to look for, we began scouring salvage yards, junk shops, eBay (and now Etsy) until we had several complete sets.

Most of the locks we found were in various states of decay or malfunction. We had to open each lock, take it apart, clean/restore each piece (and sometimes replace it), and reassemble it all. Looks can be deceiving: Even good-looking locks may have been subjected to some sort of a caustic soak or bath and then washed on the outside. Externally they seem to be in great shape. But when opened up (by way of the single screw in the center of the lock), the interior reveals a rusted and

malfunctioning lock with the hard residue of stripped paint, spider's nests, and 100 or more years of dirt and grime.

I've progressed to where my process for restoring these old rim locks is extremely straightforward and has excellent results. It begins with disassembly, followed by a thorough cleaning with linseed-oil soap and water. (The cleaning technique works for any bit of cast-iron hardware as long as it fits in a slow cooker devoted to this purpose.) After all the parts are dry, I reassemble the lock, replacing any broken or missing elements from our stockpile. As a final touch, I use a simple patination technique to antique new flathead screws. FOR RESOURCES, SEE PAGE 86.

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creating screens

Made of red oak (more common than white-oak lumber in the early 1900s), the screens were solidly constructed, and square even after removal. The oil-based varnish just needed a light cleaning with TSP; water was not allowed to sit on the wood, which was dried thoroughly by hand with soft cloths.

Imagining their use as screens, as room dividers, or set into windows, the salvage crew decided to keep panels as they were, leaving final configuration up to eventual buyers. The geometric design allowed panels to be stacked horizontally or vertically to make a tall or wide piece. Panels fit into a window might be trimmed out with moulding.

For freestanding screens, panels were stabilized with short, miter-cut oak trim stained to match, cut in 18" sections on opposing 45-degree angles, secured to both ends with siliconized brass or bronze screws. (Siliconized screws help avoid swelling of the wood from rusted fasteners.) Panels were simply joined with 1½" construction screws in pre-drilled holes. Other fastening methods, such as bolts or glue, would work as well.

From a Church Organ

Fancy work in red oak doesn't go to waste. **By Brian D. Coleman**



In Minneapolis, the 1907 Joyce United Methodist Church was to be converted into uptown apartments. White-stucco archways in the Mission Revival building framed a trio of massive, 20-foot-tall, geometric oak screens for the built-in pipe organ of wood and metal. The folks at Minneapolis Architectural Salvage were intrigued. Ultimately, the organ was dismantled and saved by a local organ-repair company. But they left behind the screens. Using the intricate ladder system built for the organ when it was installed, the salvage crew climbed up behind to carefully pry out each oak screen section individually, using crowbars.

ABOVE A collection of wood screens salvaged from the organ face, to be used inset into a wall or window, or freestanding. **RIGHT** The 1907 church organ screens before careful salvaging.



JOHN NEITZEL

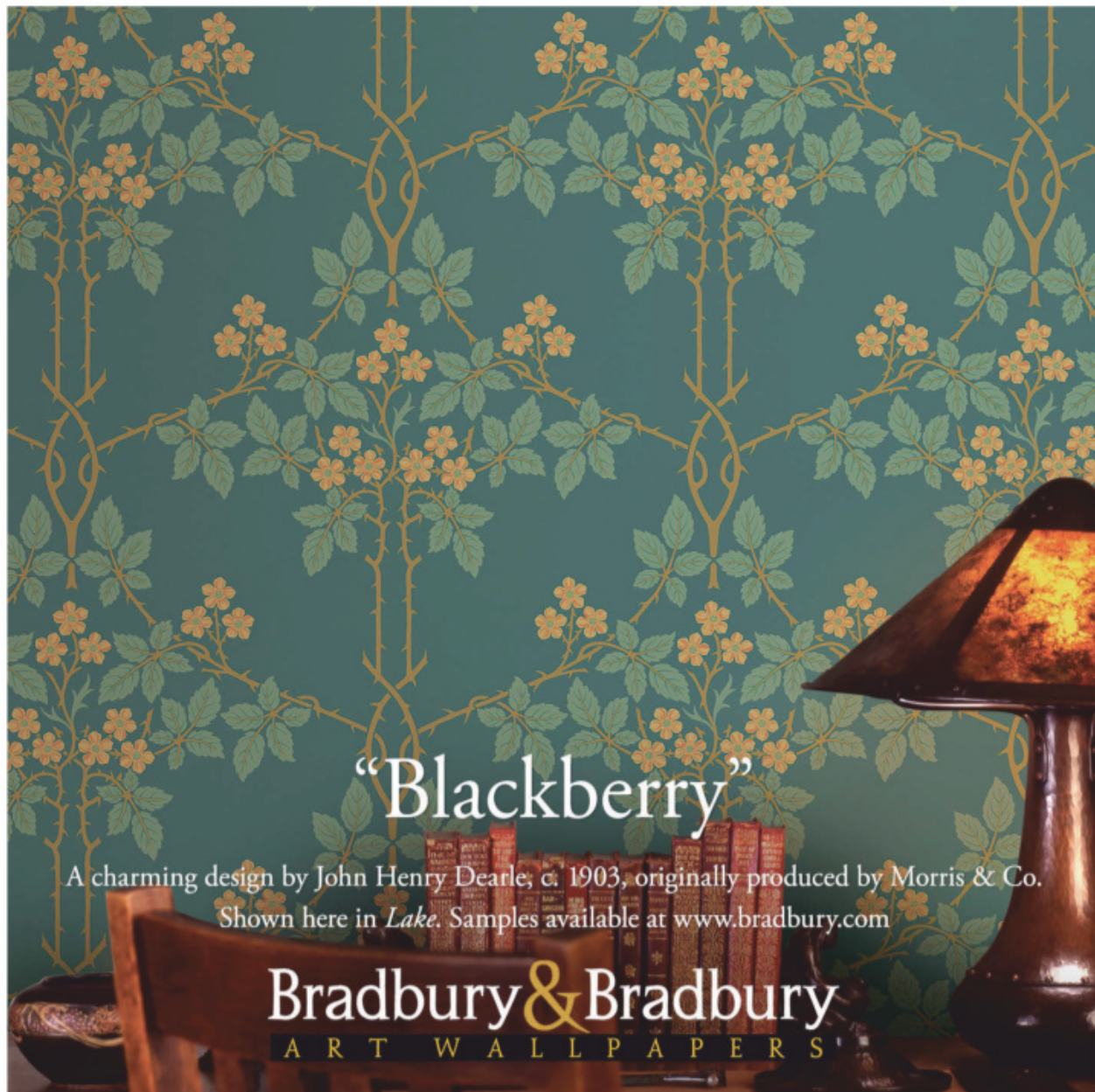


TYPES OF ROOM SCREENS

Room dividers have multiple uses. They can provide privacy without walls, as in a dressing area. They can separate spaces in a large room or make a dead corner more interesting. Here are the different types:

- **FREESTANDING SCREEN** Typically assembled from lightweight folding or accordion panels, these are not attached to the floor or wall and so are easy to move. They do require a broad (usually 12" or more) footprint to balance. Relatively easy to knock over, these are safest used against a wall or behind a piece of furniture.
- **HANGING SCREEN** Attached to the ceiling with screws, hanging screens provide more permanent separation in a room. They can sway if not weighted or secured to the floor.
- **INSET SCREEN** Intricately turned lattice-like screens or *mashrabiya* placed in openings are used traditionally in the Middle East to add some privacy or concealment while allowing breezes or fresh air to pass through. They are found in doors and windows as well as cabinets.

TOP Here, four screen panels were screwed together to make a vertical room divider.



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SIMPLE ROOF REPAIR TIPS

Every roofing material has a lifespan. Use these methods to fix minor breakage or missing units, extending the life of the roof. **By the OHJ editors**

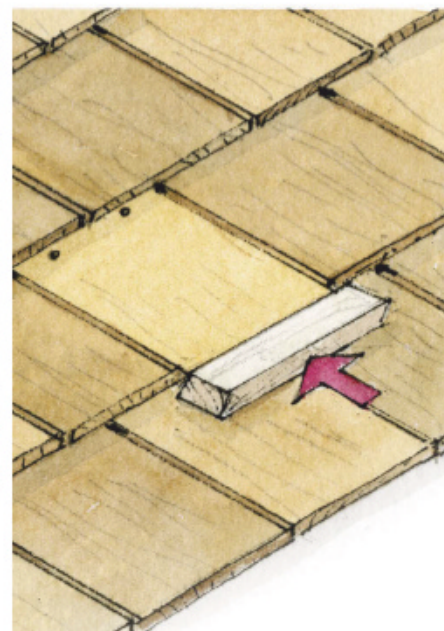
WOOD SHINGLES

These may curl and split or become thin through long weathering. If the problem is just a random shingle here and there, replacement is a simple job. If the number of shingles needing replacement approaches 10 or 15%, though, think about replacing the entire roof.

To replace a wood shingle, remove the damaged unit by splitting it into several smaller pieces with a chisel, until all parts come free of nails. Cut the heads off the nails, using a slate ripper or hacksaw blade inserted up under the shingles. The replacement shingle may be held with a copper tab or a toe-nailing technique.

A very temporary repair for a split shingle may be made by inserting a piece of sheet metal under the damaged area.

Most roofing contractors work with asphalt or composite roofing. If they install metal, slate, or tile roofs, their ads and websites will stipulate those specialties. For extensive work or replacement of a wood-shingle roof or any of these long-lived roofing materials, hire a company with the right experience. A few old-fashioned repairs for minor problems are DIY-friendly, provided you are comfortable working on the roof and you follow all safety procedures.

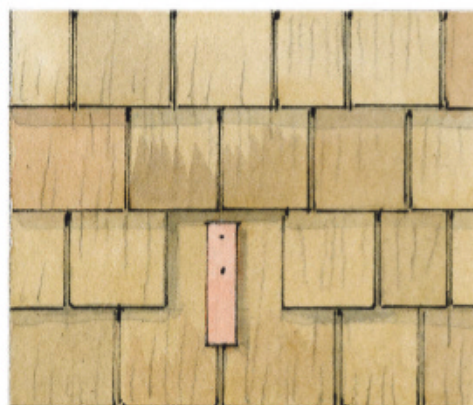


HIDDEN NAIL METHOD

After removing the damaged shingles, slip in a replacement, allowing it to protrude $\frac{1}{4}$ " below other shingles in the course. Toe-nail two finish nails immediately below the course above. • With a hammer and a wooden block, strike the end of the new shingle, driving it up level with the others, thus bending the nails and putting the heads below upper shingles.

COPPER TAB METHOD

Nail a 1" strip of 20-ounce copper in the area of the missing shingle. Use copper roofing nails. • Insert the new shingle and bend the tab end up. Trim off any excess so sliding ice and snow won't loosen the tab.



no goop please

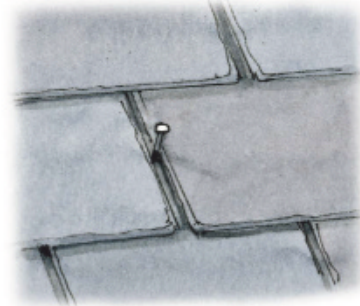
Because tracing the precise source of a leak is time-consuming, roofers called in for repairs may resort to using "black goop": Rather than finding the exact source of the leak, they spread roofing cement over the suspicious area. A dab of roofing cement is acceptable for roll roofing and built-up roofs, where the roofing and patching material are the same. On a slate, tile, metal, or wood-shingle roof, though, you end up with black pimples. Besides looking terrible, the black patches are very temporary. Roofing cement will dry, crack, and curl; once the patch loosens, water is trapped underneath, hastening deterioration. Also, some patching compounds can chemically damage wood and corrode metal.



SLATE RIPPER



NEW SLATE



FACE NAIL



COPPER BABY



SLATE SHINGLES

Although slate is durable, a few slates may break from mechanical shock (a falling branch, a roofer walking on the roof) or due to freeze/thaw cycles. Slates may also be falling off the roof if the nails are rusting away—as when the original installer used galvanized steel nails instead of copper. If the fasteners are failing, there's really no good solution short of removing the slates and re-laying them, using copper nails.

Working on the roof is tricky because slates are brittle. Pad the roof with an old blanket, or lay a ladder on the roof to work from. A ridge hook is a simple device that attaches to the top of the ladder and hooks over the ridge—you can buy or rent one. Roofers will have scaffold brackets or other equipment.

finding A LEAK

If you can see the underside of the roof from the attic, observe it during a rainstorm. You'll probably be able to see where the water is entering. If the hole is clear through the roofing or flashing, push a wire up through the hole to mark it from the top.

If it's not possible to push a wire through the roof at the source of the leak, try marking its location by measuring from the nearest convenient reference point, such as a dormer, chimney, skylight, or vent pipe.

above

First, remove broken slate, using a **slate ripper**. Slip the pointed end under the broken slate and hook it over the nail. By hammering downward on the bent end of the tool, you'll cut the nail shaft. You can pry up the surrounding slates by gently driving nails in sideways. Or use the ripper like a shoehorn. To replace the broken slate, **line up the new slate in its course** and be sure pre-punched nail holes (if any) are covered. Mark and punch a hole in the replacement slate, preferably 1" to 2" from the next-above slate, but always above double coverage. You want a hole only in the new slate, not in the one below it. Use a nailset or punch, or drill the hole. A slater's nail is a heavy-gauge copper wire nail with a large flat head. Its length should be twice the thickness of the slates plus one inch. For standard-thickness slates up to 18" long, 3d nails are appropriate. **Drive the nail**; note that the large head was cut to fit between slates in this case. Alternately, you could chip out a bit of each adjoining slate. **Bend a piece of copper slightly convex or concave** to make "a baby" (slaters' slang) to cover the exposed nail hole. Slide it firmly up so the bottom edge is 2" below the nail. Tap a screwdriver against the baby to push it up, or use the nail trick again. The baby will stay in place, covering the nail and hole. If concave, it will channel rainwater better.

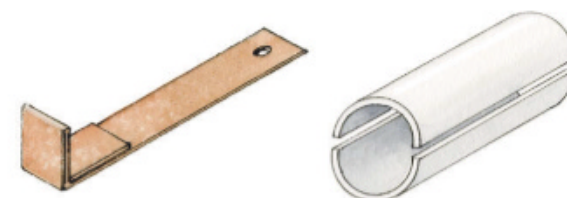
A simple copper tab (as with wood shingles) can be used, but ice may bend the tab. The method above is surer.

If a whole area of slates needs replacing (or needs re-nailing), first remove all the slates. This minimizes the number of babies, since some slates can be nailed

in the normal way—this is, with the nail holes covered by subsequent courses. Don't drive nails so tight that the slate is under pressure: the slate should hang on the nail, unlike wood shingles. You can seal the nail hole with elastic cement, roof sealant, or exterior-grade caulk.

CERAMIC TILES

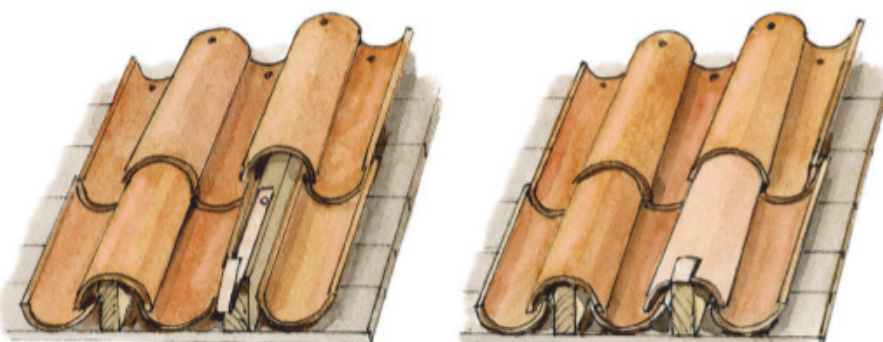
Broken ceramic tiles are fairly easy to replace. As with slate, the hardest part is getting to the trouble spot without breaking more tiles. If any damaged piece of tile remains, remove it by breaking it up with careful hammer blows. Cut the nail with a slate ripper or insert a hacksaw blade under the covering tile. Hold the replacement tile with a copper tab, as shown. Use a double thickness of copper at the end of the tab. The extra stiffness keeps the tab from being undone by the weight of the tile or the force of descending ice and snow. Finding replacement tiles that match can be a problem. You might locate



Use a double thickness of copper at the bend end of the tab. • A replacement "barrel tile" can be made by splitting a section of PVC pipe.

a dealer selling salvaged tile and slate.

Barrel tile is a semi-cylindrical roofing tile laid in interlocking columns that alternate, with one column having the convex side facing up and the next column having the concave side facing up. If you need just a few pieces of barrel tile, you can fake it with a split piece of PVC drainpipe, painted to blend in with the roof.



TAB ON NAILING STRIP

After removing the broken tile, fasten the copper tab to a wood nailing strip. Use a copper nail. • Slip a new tile (or PVC stand-in) in place and bend the tab up to secure the tile.

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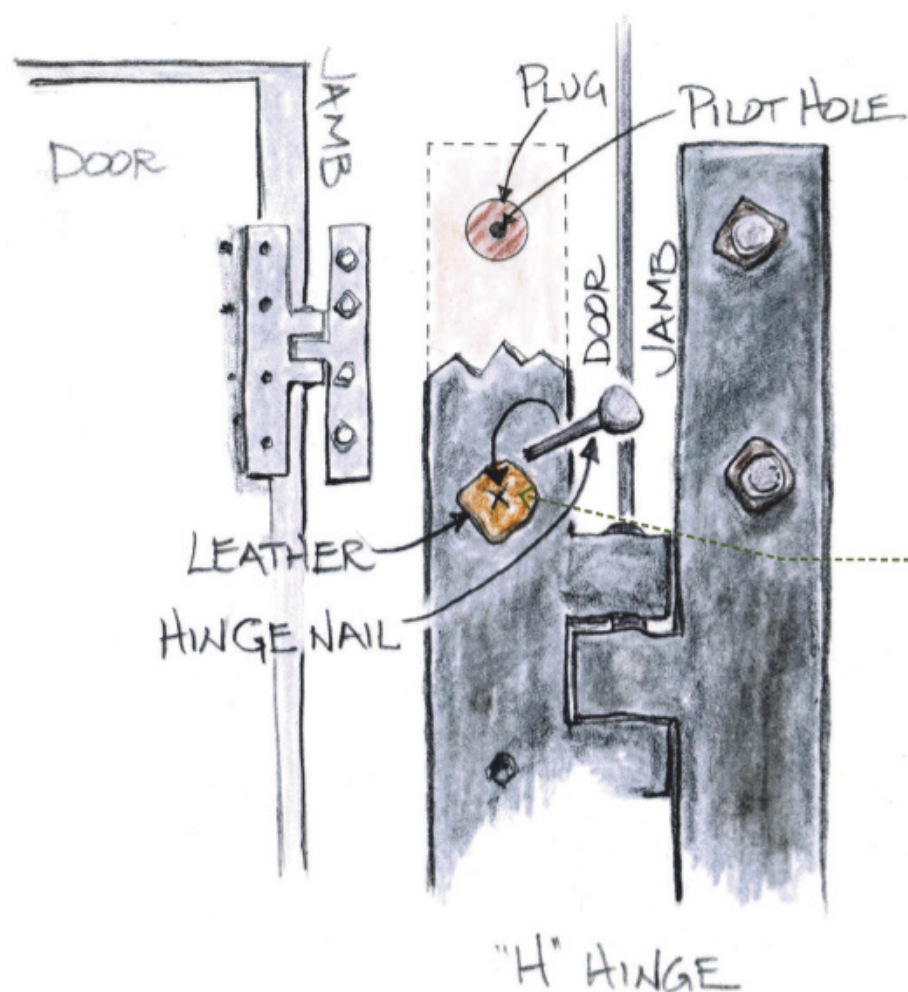
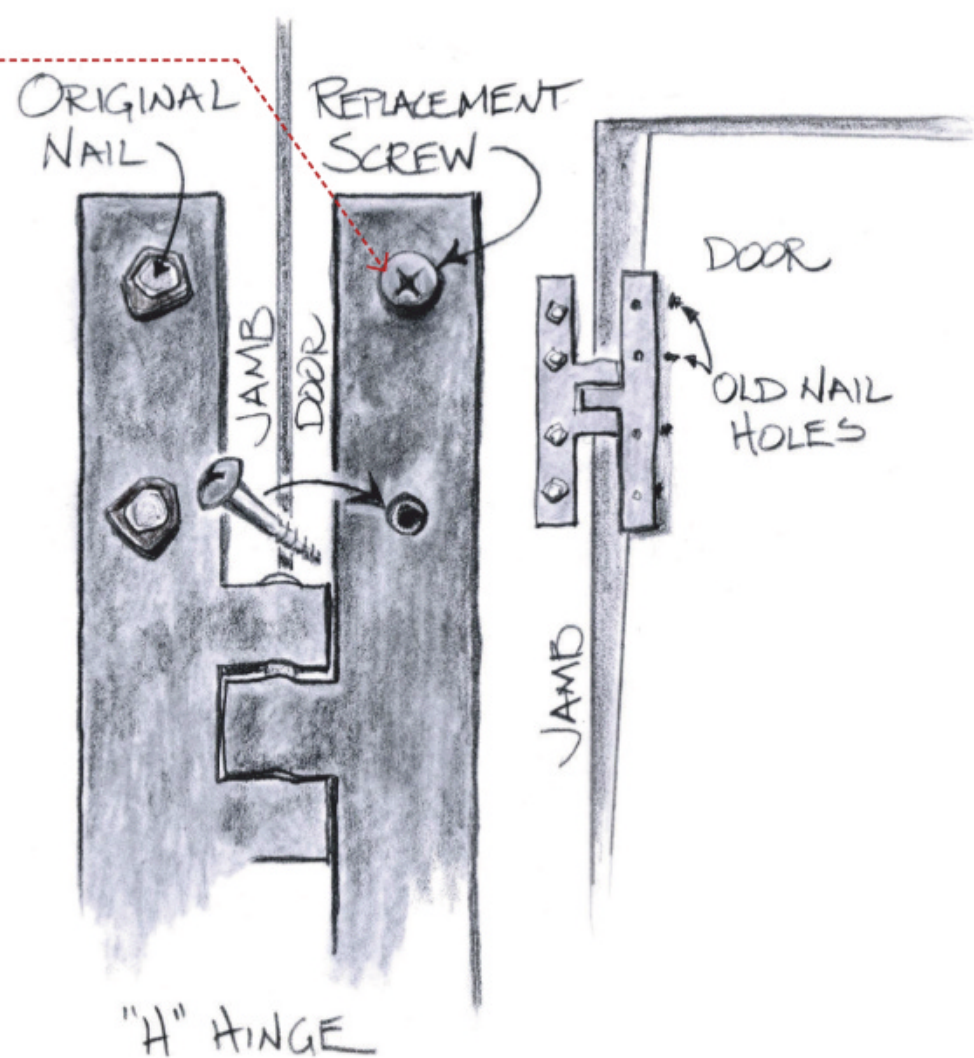
Securing H Hinges

If you live in an 18th- or early 19th-century house, you might have closet doors or cabinets hung on wrought-iron H or HL hinges. In modern-day revivals, this type of hinge is usually steel stamped to look like wrought iron, secured by screws with square heads that mimic the nails used in the past. Over time, nails in original hinges may loosen and fall out. Screws can be used during repairs but they won't duplicate the look of the original. You need small cut nails (wrought nails are not readily available). These can be obtained from Tremont Nail [tremontnail.com] in Massachusetts, part of Acorn Mfg. You should find success with their hinge or clout nails. **By Ray Tschoepe**

WRONG WAY

USING A MODERN SCREW

Yes, a screw can be used to re-secure the hinge. But the diameter will have to be large enough to hold securely in the hole left by the old nail. It cannot be longer than the thickness of the door or jamb. You'll need to enlarge the original hole punched into the iron hinge leaves. In the end, a round or oval screw head will not be visually consistent with the original fasteners.



RIGHT WAY

PLUG, THEN USE CUT NAILS

Enlarge the original nail hole in the wood, using a drill. Glue in a wooden plug, which holds better than a dowel. Bore a small pilot hole into the middle of the plug. To complete this authentic repair, place a small square of thin leather over the hole in the hinge before driving the cut nail. If the nails are longer than necessary, they can be clipped to shorten.



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INSPIRE

LUSCIOUS ELEGANCE

From taxidermy to cruets, well-curated tableaux create a narrative in this 1866 “house that time forgot.” **page 56**

Walnut frames fill a study corner upstairs; the fish flies over “my Great-aunt Dolly’s clock, the object by which she taught me the word ‘ormolu’, which started me on my path of discovery.”

GROSS & DALEY PHOTOGRAPHY

56

A CABINET OF CURIOSITIES
Imagining an old farmhouse.
+ WOOD CEILING DESIGNS

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DOWNSIZE TO THE RANCH
A retrospective look and lifestyle.
+ GETTING READY TO DOWNSIZE

74

SALVAGED TREASURES
Arts & Crafts in Los Angeles.
+ HISTORIC NEIGHBORHOODS





LUSCIOUS BITS OF THE PAST

The spelter statue "America" originally was a gas lamp by New York manufacturer Mitchell Vance & Co. The dining-room chandelier, by Bradley & Hubbard or Standard Lamp Co., dates to ca. 1910–20; it was found in Oregon. Argand lamps sit on the mantel.

RIGHT The Italianate farmhouse was built in 1866 for a Dutch descendant of the original colonial deed holder.

OPPOSITE In the dining room beyond the entry hall, the portico clock was part of a collection amassed in the 1920s–30s by a French family. The clocks went into storage during World War II and were only recently unpacked by descendants.



A CABINET OF curiosities

A STYLIST AND OBSESSIVE COLLECTOR OF VICTORIANA REIMAGINES
HIS 19TH-CENTURY FARMHOUSE IN A HUDSON RIVER TOWN.

“My love of the 19th-century decorative arts knows no bounds,” says Geoff Howell. “For my entire adult life, I have been a photo stylist, a store-window decorator, and an events designer. Certain ways of doing things have become ingrained—whether I like it or not!”

he explains, discussing his approach to life in an 1866 Italianate house. • A talent for the art of display is evident in this former farmhouse filled to the brim with possessions and collections. All of it was amassed, magpie-style, over many years. It might’ve been a muddle in less competent hands, but Geoff has created tasty arrangements and evocative vignettes. **STORY AND PHOTOGRAPHS BY STEVE GROSS & SUSAN DALEY**

In the back parlor, **the Lincoln Brick** wall color was inspired by a 19th-century book binding. When he was 14, the owner talked his mother into buying **the large mirror**—at one of those “name your price” white-elephant shops.

RIGHT The cinnamon-color tufted velvet chair is a favorite piece. The gasolier has a Greek redware vase body; it came from Ohio.

BELOW The sideboard in the dining room was an NYC flea-market find. The dealer said the New York piece came from a house in the Hudson Valley and dates to about 1810.



The house was built for Edward Van Loan, a descendant of the original Dutch patent holder of the Hudson River town of Athens. “I bought the house in 2005,” Geoff says. “In my typical fashion, I looked at 30 houses in one day—drive-by style—which were in my price range. This was the last one I saw. I was immediately enchanted.”

On the town’s Heritage Tour, it was described as “the house that time forgot.” Geoff has endeavored to imbue it with an air of inheritance. “It’s been steeped in the tea of my mental process for the years I’ve owned it. I wanted it to seem as if it had developed organically, through genera-

tions of a mythic family that moved in when the house was new.”

Geoff is an alchemist of styling. He transformed a pantry tub full of tarnished silver into a painterly still life. He created a lush greenery solarium out of what had been a concrete parking space. Lacking a fountain in his garden, he created its illusion by stacking urns and “filling in with spiky plants that look like water spray.”

The house has become a cabinet of curiosities, an immersive experience of rich tableaux. Geoff’s collections, which include everything from crystal cruets to taxidermy, were amassed with a curatorial intensity that reveals expertise in the



ABOVE An Empire table and a fixture with Astral shades descending from a plaster ceiling medallion fill the narrow hall. **BELOW** The front-parlor desk is French, ca. 1800. Antique prisms hang from a reproduction gasolier. The “roasted tobacco” ceiling was inspired by a Paris restaurant.



TOP RIGHT The owner collects 19th-century portrait paintings on his antiquing forays. **ABOVE** The 1847 *Footman's Guide* by James Williams suggests having “a sufficiency of cruets”—for the anchovy, mint, and horseradish vinegars.

A KITCHEN WITH STORIES

The kitchen was last remodeled in the 1970s. For his narrative renovation, Geoff did something that “harkens back to the 19th century, when ceilings were very important to the design of a room.” As a center ornament in his wood ceiling, he affixed a panel he’d salvaged in the 1980s. It came from a vestibule ceiling; he found it in the trash on a Manhattan street. (Howell has a warehouse for storing treasures that might come in handy someday.)

● Geoff had curated an exhibit at the Athens Cultural Center, for which he’d studied old architectural photographs. He noted that many of the interiors in this town were lined with beadboard and decided to do the same for some rooms in this house. “I used salvaged cupboards and brackets that came from a Catholic rectory in my hometown; it had been stripped of its 19th-century perfection in the oh-so-sad-Sixties,” he says. An old soapstone laundry sink fit perfectly into a painted base cabinet. A woodworker friend milled the kitchen’s trim and backsplash from a local walnut tree. The Chambers stove is vintage, as is the large cupboard crammed with blue transferware and Wedgwood china.

RIGHT The decorative wood ceiling was added. Eastlake-style dining chairs are similar to one that belonged to the owner’s great-grandparents: “something that veered me down the path of a passionate connection with previously owned objects.” **BELOW** The Chambers stove is vintage. **BOTTOM RIGHT** A big old country-Gothic cupboard is filled with blue transferware and Wedgwood china.

VICTORIAN WOOD CEILING

Gone is the 1970s kitchen, now replaced by this narrative design in period style. On the ceiling, a pattern of beadboard with battens surrounds an antique wood panel. Cupboards are salvage, as is the soapstone laundry sink fitted into a base cabinet. It’s like an original room, evolved.





ABOVE The old soapstone laundry sink was set into a painted base cabinet. Chromolithographs of the 1880s depict fruit.
BELOW Stashed in a tub, a tangle of silver awaits polishing. “The room is like a butler’s pantry, but without the butler.”



art of rummaging. “I think of myself as one in a long history of people who like to arrange found objects in narrative dioramas,” he says. “When put together, they start to amplify ... I hope in an inspirational way!” Friends worry about all the dusting; Geoff says, “If sprites don’t show up to clean, I do it myself and I enjoy it.”

The moody front parlor has “a poet’s corner” conducive to afternoon reveries. A round table in the back parlor might have been used for a Victorian séance. The parlors’ deep red wall color is copied from an old leather binding. “The paint color is Lincoln Brick, how appropriate for a house built in 1866,” Geoff says. “I

hand-painted the walls using a brush in a circular pattern; the red is over a warm beige to make it glow just a bit.”

In the dining room, the wood floorboards already had been painted off-white. It may not be period-appropriate for a formal room, but Geoff likes the brightness. The glossy Empire dining table, he says, “is one of those things where you think, If I don’t figure out a way to buy this, it will haunt me!” For light in the evening, Geoff uses dolphin-shaped candle holders, girandoles with prisms and candelabra: “all of this whirly, drippy, glinty, olde-timey stuff.... It really is astonishing to think of all the design,



ORIGINAL GREEN SHUTTERS

Somehow the house retains most of its original shutters, dating to its construction in 1866. Due to the occasional coat of paint and large overhanging eaves, they're in good shape. White with green shutters is an enduring color scheme in this part of the country.

ABOVE A New York City neighbor threw away the 18th-century Swedish bench, so Howell rescued it. **LEFT** (from top) Lacking a fountain, the owner stacked urns and planted spiky plants and grasses. • Original shellacked beadboard was discovered under drywall in the purported summer kitchen, added in the 1880s. • The side porch faces morning light; a grapevine grows on the original green shutter. **OPPOSITE** (top left) Taking the place of a concrete parking spot outdoors, the solarium features antique windows, a teak table, and bird cages, all found at estate sales. The brick floor is heated; the room stays at about 50 degrees even on the coldest days. (btm.) "The Jesus Room is where one can lay down his sweet head." The room is devoted to religious decorative art; "I select only images of benevolence and compassion—no martyrs."



ABOVE The redone bathroom has an old marble console sink from a shop in Saugerties, a rimmed tub from Hudson, and a high-tank toilet and door from Kingston, all towns nearby. The door took the place of a window; it opens to a terrace that is the roof of the solarium.

the effort and ceremony that goes into holding sticks of wax.”

He believes his house was one of the first in Athens to move the toilets indoors, although any trace of original fixtures was long gone. The bath had a white and gold vinyl floor over plywood and a standard Formica-topped vanity. His back-in-time remodeling exposed the wood floor, lined the room in beadboard, and added antique fixtures found at salvage shops.

Recognizing the beauty of the curved wall in his stair hall, Geoff was careful to replace water-damaged plaster; he found a craftsman who could replicate the original curved crown-moulding profile and run it in place using traditional methods.

A kind of humble elegance permeates the house, along with luscious plenty. Geoff dreams of turning his home into a museum of material culture ... someday.



Paint-decorated beams and corbels create a coffered ceiling in a Southwestern Mission Revival dining room. **BOTTOM** The wood-paneled chamber is in the Stick Style Sanford-Covell House, Newport, R.I.

IDEAS FOR WOOD CEILINGS

RUSTIC TO REFINED, WOOD IS AN OPTION FOR A FINE FINISH OVERHEAD. **By Patricia Poore**

 IT'S THE ONLY unbroken plane in a room. The ceiling has been treated to many different decorative treatments, from a subtle tint to Victorian wallpaper embellishments, and finished in such materials as plaster, metal, tile, and wood.

Wood ceilings are not confined to a single style or time. In early colonial homes, the floorboards above were laid on joists, all exposed. Soon board ceilings appeared: butted, tongue-and-groove, ship-lap. The wood ceiling reached an apex during the Victorian Aesthetic Movement period (1872–1890), when a so-called East-

lake treatment involved elaborate walls and ceilings with boards placed vertically, horizontally, and on the diagonal, the seams at changes in direction covered with wood mouldings or incised boards.

Rustic ceilings of peeled logs and rough boards are found in old mountain and seaside “camps.” Beadboard, too, was a common finish for ceilings in summer homes. Depending on the location and wood species (commonly pine or fir), these ceilings were shellacked, stained and varnished, or painted.

By the Arts & Crafts era, boxed beams

might be arranged in a pattern—intersecting or with diagonals. Bungalows and Tudor Revival houses typically had beamed ceilings in the dining room and living room. Beams may have been stenciled or their edge chamfers picked out in color. Spaces between beams were occasionally clad in wood, but more often were treated with soft color, a burlap paper, or a border stencil. Even more decorated are Tudor Revival wood ceilings with moulded battens and carved bosses emulating Gothic stone vaulted ceilings. Mission and Spanish Colonial Revival

CEILING *words*

● **BEADBOARD** A type of tongue-and-groove wood paneling featuring a longitudinal quirk (groove) milled into boards, which creates a round profile, called a bead, along the length of each board. Once used in service areas and outbuildings, it is now a decorative material



for wainscots, walls, ceilings and is available in pre-made panel sheets and in several materials besides wood.

● **BOSS** An ornamental knob or projection at the intersection of ribs, groins, beams, etc., in a vault or ceiling. In classical architecture, bosses were usually of stone and decoratively carved. Today it may refer to

a covering for the junction of complex joints.

● **BOX BEAM** A “faux” decorative beam built up from boards joined together to form a shell, as opposed to a solid structural beam. Electrical lines were sometimes run in the boxes for beam lights. Multiple intersecting beams create a coffered effect.



resources

- **AERATIS** aeratis.com Synthetic, historically accurate T&G beaded ceiling
- **AMERICAN BEADBOARD** americanbeadboard.com MDF in 8' panels, prepackaged kits for ceilings
- **BAIRD BROTHERS** bairdbrothers.com Poplar, red oak, maple, cherry, primed poplar, special order
- **ELITE TRIMWORKS** elitetrimworks.com PVC beadboard in white or brown
- **MANTELCRAFT** mantelcraft.com Beadboard kits, unfinished or prefinished, paint-grade or red oak
- **NEW ENGLAND CLASSIC** newenglandclassic.com Birch, pine, oak, maple, pecan
- **TIMBERBUILD** timberbuild.com Wood architectural products including trusses, corbels
- **VINTAGE WOODWORKS** vintagewoodworks.com T&G grooved beadboard & V-groove board in wood, 19 species, milled one board at a time; also AZEK
- **WHIDBEY MILLHOUSE** whidbeymillhouse.com Solid-wood ceiling & soffit, V-groove, shiplap
- **WINDSOR ONE** windsorone.com T&G boards in various widths; treated hardwood

ceilings with intersecting beams created coffers, with the beams, coffer panels, or both painted in arabesque designs.

The use of plain or V-groove boards shows up in modernist, mid-century houses, like those of Joseph Eichler in California. The structure was often simple—a flat plane or a simple vaulted ceiling, with knots in the wood signaling nature.

The wood ceiling has returned, particularly for porches, upstairs rooms with sloped ceilings, and to set apart the kitchen in an open plan. Beadboard is more popular than ever. Barnboard adds a rustic element. The modern, wood-clad, vaulted ceiling is seen in new homes, with exposed trusses or with collar ties marking the plane of the “absent” ceiling.

TOP (clockwise from top left) The solarium at Tudor exemplar Stan Hywet Hall has a sandalwood ceiling with wood battens.

• The painted board ceiling remains in an upstairs bedroom of an 1840 Quebec house. • In a tower, rustic boards and logs form a dome. • This vaulted, Tudoresque great room is in a new English Arts & Crafts-style house. (Architect: Edwin Heintz) **BELOW** In a 1971 Modern home designed by Oregon builder Robert Rummer, the ceiling is cedar.

● **CHAMFER** On a ceiling beam, an edge that has been beveled or angled off, usually at 45 degrees, lending a more finished look.

● **COFFER** A sunken panel; a coffered ceiling is one with a grid of sunken and raised areas, whether in plaster, stone, or wood. Once offering structure with

reduced weight, it is now generally a decorative device.

● **COLLAR BEAM (TIE)** A horizontal timber below the ridge uniting two opposite rafters.

● **CORNICE** Decorative trim at the junction of walls and ceiling.

● **TRUSS** A rigid framework of beams designed to support the roof or ceiling.





downsize to the RANCH

BY TOVAH MARTIN
PHOTOS FROM THE
KINDRA CLINEFF ARCHIVE

It wasn't easy moving from a big old Victorian villa to a small ranch house; in fact, it seemed to require a change in lifestyle. But, with a good eye for a few deft improvements to the house, this owner managed to create a layered ambiance full of warmth.



TRANSFORMATION

Some things about the house were easy to embrace: living on one level, the simple lines and anchoring brick chimney. Larger windows and a refreshed entry are among subtle new improvements.



BEFORE

ABOVE To enliven the exterior of the ranch, the Sagendorfs added shutters and a gravel terrace surrounded by a stone wall. The front steps, originally narrow and of concrete, were replaced with these better-proportioned wood steps. **INSET** The plain, mid-century ranch was easy to overlook.



LEFT A barometer that Kit bought for Marty's birthday hangs in front of the shelves.

BELOW Although the old French needlepoint chair is "uniquely uncomfortable," Kit loves how it looks. The American Victorian cabinet hides a hidden "safe" in its cornice.

OPPOSITE (bottom) After Kit fixed up the antique birdcage found at a yard sale, it was worthy of display beside a Chinese Victorian parrot.



IN TIME, THIS HOUSE

CAME TO HAVE
THE WARMTH AND
AMBIANCE OF THEIR
OLD VICTORIAN
VILLA. IN THE END,
THE COUPLE DIDN'T
SAY GOODBYE TO
ANYTHING THEY
TRULY LOVED.



LEFT Marty built the coffee table for a covered porch at their previous house. The sofa bought at auction can serve as a guest bed. A wall of bookshelves was built to the dimensions of their previous library. **ABOVE** On the coffee table, an urn holding bocce balls sits atop a wooden plinth.

For decades, the Sagendorfs lived in a looming, three-storey Italian Villa complete with a tower. Surrounded by massive furniture and all the trappings of the Victorian era, Kit and Marty had firmly embraced the aesthetic. Still, they knew the time was coming to downsize. Kit's instincts told her they needed a succinct floor plan: no stairs, easy access to the parked car, modern conveniences—and less stuff. Marty grumbled: a physicist with a passion for collecting, he had amassed radio equipment and various electrical gadgets.

Their previous home was a living museum, with servant bells and all. They used a rotary-dial candlestick telephone. They fired up a woodstove to cook (one reason, Kit admits, why they ate out frequently). Weekly, Kit tackled the scrubbing and dusting of ten big rooms. Granted, in the old house, there was plenty of space for Marty's science experiments and Kit's art—she is an artist, cartoonist, and avid gardener. They could foresee a day, however, when upkeep would overwhelm them. Marty came to agree with Kit.

They'd both grown up in ranch-type houses, and though they didn't think a ranch house was an obvious choice for them, Kit knew it could work. "You can do a lot with a ranch," was her attitude, bolstered by the knowledge that many postwar examples are





More Online

Another cottage kitchen with slate: oldhouseonline.com/kitchens-and-baths-articles/cottage-kitchen/



very simple, even boring, houses that take well to interpretation. As a retired photo stylist, she understood interior design.

The search began for a house that would check off all the “must have” boxes. High on the list was proximity to old friends. Kit drew a 30-mile circle and focused the hunt within it. They nabbed a nondescript ranch in Litchfield County, Connecticut.

A frenzy of renovation followed. “The problem with ranches is that many have small windows high in the wall,” Kit says. So the couple changed out windows, removed interior doors that partitioned rooms, revamped the kitchen, and built library bookshelves for Marty’s reference material.

All the while Kit had been deaccessioning through tag sales and flea-market booths. Marty faced reality and found good homes for everything but his hundred favorite contraptions. Kit got busy transforming the ranch into a home where subtle references to the past and quirky furniture could dwell without seeming out of place. She changed mouldings. She retrofitted vintage painted doors on

TOP LEFT In the revamped kitchen, the owners gave the room character with a slate sink and a plate rack. Marty Sagendorf made the corner cupboard from recycled shutters. **ABOVE** One room serves as Kit’s artist studio. The chair swivels between desks used for watercolors and acrylics. **OPPOSITE** A turn-of-the-century apothecary cabinet dominates the kitchen. The early-1900s piece was purchased by Marty Sagendorf’s parents in the 1960s. It was three inches too tall for this ceiling, but they carefully adapted it, keeping all the pieces for the future.

JUST-RIGHT KITCHEN

This space had been two tiny rooms, with a pantry and laundry beside the cooking area. After they removed the wall, Kit specified a classic slate sink, a kitchen table, and plenty of storage.





ABOVE Painted French-door shutters give a linen closet personality. The couple bought the funeral-home sign when they were dating ... a hint they had the same sensibilities. **BELOW** Kit keeps a favorite dollhouse in the bedroom; its miniature furniture is antique. Recent, in-progress artwork hangs above.



The focal point in this bedroom is the old French cherry bed beside the needlepoint chair that Kit's grandmother stitched for her grandfather. The vintage blue door adds color.

closets and private rooms. A few pieces of furniture were subtly altered to fit rooms with lower ceilings.

A previous owner had eliminated a partition wall, making one long space out of a former small living room and dining room. This allowed large windows on an exterior wall and space for built-in bookcases on the interior wall. Kit measured Marty's previous bookshelves and copied the dimensions exactly for a painless move. "The books just slid in exactly as Marty had them organized."

The kitchen was trickier to resolve, but fell into place once a partition was removed. She specified a classic slate sink, a kitchen table, and plenty of storage. A bedroom became Kit's artist studio. Marty had a gadget room on the main floor with the basement for overflow. The house has come to have a kind of retrospective look.

GETTING READY TO DOWNSIZE

DEVELOP MOTIVATION AND START EARLY. By Tovah Martin

Living in a big Victorian house,

New Englanders Kit and Marty Sagendorf had accumulated a lifetime of furniture, collections, souvenirs, artwork, and favorite things. Downsizing to a smaller dwelling would not be easy, but they came to realize it would be necessary. Here, Kit offers some takeaways from her experience.



1. Start as soon as possible. Begin slowly, then keep going in a gradual progression. You'll develop motivation and the process will not overwhelm you. Start with items stored long-term—in barns, sheds, or off-site. (You might be surprised with what you find, whether you decide to sell or keep it.)

2. Assess your new space. Realistically, evaluate what will fit into your new house and in each room. If you are eliminating bedrooms, for example, extra beds need to go.

Get out the tape measure and make a plan for each major object. Keep ceiling heights in mind.

3. When making decisions about furniture, **consider maintenance.** Ornate furniture with carvings accumulates dust; real wicker needs to be kept dry and stored for the winter.

4. Take the opportunity to **unload longstanding projects.** If you haven't repaired that fan in 10 years, it's probably not going to happen

now. Similarly, rid yourself of longstanding framing projects never undertaken.

5. You might **bring along large rugs** rather than smaller rugs that could be a tripping hazard in the future (and are easier to replace).

6. With less wall space, **eliminate artwork.** First ask family and good friends if they want some of your favorite pieces. Find the right venues to sell or give away others.

7. Take action to **save precious memories**—perhaps in a different format. All those boxes of family photos, for example, could be scanned and saved without taking up shelf space. Outside services do this sort of thing.

8. Keep those things you love. Remember that your new home will need to be infused with character, so bring it with you. You make a "new house" into your home by filling it with your aesthetic and memories.

salvaged treasures

FOR AN ARTS & CRAFTS HOUSE IN LOS ANGELES



IN LOVE WITH OLD LA, A DESIGNER AND EVENTS DIRECTOR CREATES MOODY, EMBELLISHED ROOMS INSIDE HER OWN 1909 HOUSE.

BY BRIAN D. COLEMAN / PHOTOS BY JOHN NEITZEL

“I didn’t have much exposure to historic architecture,” says Jennifer Laskey, who grew up in suburban Orange County, California. After moving to Los Angeles for college, she began exploring the city and its neighborhoods. She fell in love with the beauty of early-20th-century Arts & Crafts and Spanish Colonial Revival houses. She discovered architectural salvage shops and couldn’t resist finds, from vintage lighting to period hardware. She soon parlayed her interests into a business, as an interior designer specializing in restoration and salvage: Salvage Beauty Design Co. • In 2018 she found a historic Arts & Crafts house for sale—and knew it was the one.



UNUSUAL OPULENCE

The house suggests a transition from late Victorian to Arts & Crafts design. It retains diamond-pane upper sashes, fir trimwork, clover-leaf cutouts in the staircase balustrade, built-ins with stained and leaded glass, and a unique entry door inset with beveled glass that sparkles.

Homeowner and interior designer Jennifer Laskey in the sitting room, with her Persian cat Mr. Muffin and Kingsley, who's a Samoyed/Husky/Pomeranian mix. **OPPOSITE** The brick and shingle exterior has twin gables with decorative half-timbering.



JEWEL-LIKE RADIANCE

The living room glows mysteriously in a deep palette of emerald green and oriental red. Furnishings from salvage shops and flea markets add an eclectic, Old World charm to downstairs rooms.





OPPOSITE (bottom, from left) A substantial built-in buffet with leaded and stained glass spans the back of the dining room. • An ornate, diamond-shaped, leaded-glass window is set into the front door. • Vintage treasures, including a manual typewriter and ca. 1900 cash register, are highlighted against the patina of the fir colonnade and staircase. Note the cutout balusters.

TOP RIGHT A Spanish Colonial Revival dining table and French upholstered chairs rest beneath the dining room's original chandelier. The fir wainscoting has never been painted.



BUILT IN 1909, the Hobart Wallsworth home is in Harvard Heights, a delightful pocket of Arts & Crafts bungalows and Craftsman-style homes between Koreatown and West Adams. It is zoned as an HPOZ (Historic Preservation Overlay Zone) to keep its historic integrity intact.

Designed by the noted architect Frank Tyler, the house shows the transition from late Victorian to Arts & Crafts design. A protected building through the Mills Act (assuring preservation through economic incentives), the house had been owned only by women, and it was well preserved. Intact details include diamond-pane windows in upper sashes, handsome fir moulding and trim that has never been painted, hardwood floors, charming clover-leaf cutouts in the staircase balustrade, a brick fireplace in the living room, built-in cabinets with stained and leaded glass, and a show-stopping front entry door inset with a sparkling, beveled- and leaded-glass window.

As always, there was work to be done. The electrical system needed complete replacement: “one good short and the

house’ll burn to a crisp,” said the electrician about the decayed knob-and-tube wiring. The plumbing was sorely outdated and a 1980s bathroom sink had to go. Brickwork required repointing. The interior was painted in a palette best described as restless: yellow and green in parlors, bright blue and peach in bedrooms. Air conditioning is a must in LA, but this house had none; all-new HVAC went in, requiring ducts to the attic.

Jennifer Laskey preserved all of the original materials and detailing that she could. She cleaned and polished original hardware, rewired existing lighting, and added salvaged sconces and chandeliers of the period. Working with local artist Michael Foulkrod, she selected custom-blended colors to give rooms rich elegance. Parisa Patina (Sherwin-Williams) is in living and dining rooms; peach-grey Castlerock (Dunn-Edwards) is in the stairway and landings; soft, green-toned Granite (Dunn-Edwards) is in the bath.

The kitchen remains simple, befitting a 1910-vintage workspace. Hardwood floors were cleaned and polished; original floor-



TOP The upper hall and landing are bright and sunny; the bathroom has its original clawfoot tub. **ABOVE** Kingsley waits for dinner in the kitchen, which is centered on a 1950s jadeite-green O'Keefe & Merritt stove.



THE PRIMARY BEDROOM

is centered on an upholstered sleigh bed with a mirrored bedside table, both reproductions. The silk pendant shade is by Fortuny. Deep tufting, silk tassels, and gold highlights continue the opulent decorative treatment given many of the rooms.

to-ceiling cabinets were painted a custom off-white. House of Hackney's 'Paradisa' tropical-themed wallpaper on shelves lends a touch of glamour. Ceramic knobs are mint-green in period style. A vintage O'Keefe & Merritt stove in jadeite green, rescued from an old house to be demolished, centers the room.

To furnish the large house, Jennifer combed antiques and salvage stores and visited online websites for unique pieces. She wanted a vintage look with a bohemian twist and just a touch of LA glam. A Persian rug in rich red anchors the living room, a bold complement to the emerald-green walls and aged fir of the trim. An eclectic assortment of salvage treasures includes a Singer treadle sewing-machine base topped with a glass shelf (as a side table), a widely traveled steamer trunk (for the coffee table), a gramophone, and a ca. 1900 kitchen scale atop built-in bookcases flanking the fireplace.

Opposite the living room, a handsome colonnade with built-in cabinets frames the sitting room. This room's details include the original brass chandelier, batten wainscoting, and art windows. The dining room has a substantial, built-in buffet with beveled glass and ornate strapwork hinges. The chandelier and wall sconces were rewired. A Spanish Colonial Revival dining table accompanies early-20th-century upholstered French dining chairs.

Overflowing with California sunlight, the second level is open and cheerful. An original clawfoot tub in the bath at the top of the stairs was cleaned, joined by a period pedestal sink and a vintage chandelier found on eBay. Bedrooms have luxe treatments. The front room has a gold-painted ceiling and a crystal chandelier. In the primary bedroom, a tufted, upholstered sleigh bed and a Venetian silk pendant chandelier by Fortuny offer a glamorous sensibility. FOR RESOURCES, SEE PAGE 86.



OLD NEIGHBORHOODS OF LOS ANGELES

THE CITY HAS MANY PRESERVED DISTRICTS OFFERING DIVERSE ARCHITECTURE.



A sprawling metropolis with an emphasis on the new, Los Angeles retains charming old neighborhoods, 35 of them protected as Historic Preservation Overlay Zones. Find Victorians plus California Bungalows, Arts & Crafts houses, Mission and Spanish Colonial architecture, and period revivals from Colonial and Tudor to French Norman, along with early modernist-design houses. Here are just a few neighborhoods:

- **ANGELINO HEIGHTS** Established in 1983, this was LA's first historic overlay zone. Stately Queen Anne and Eastlake-style homes line Carroll Avenue in the steep hills between Chinatown and Echo Park; this area has the largest concentration of 19th-century houses in LA. Lots of filming goes on here, from the movie "Chinatown" to Michael Jackson's "Thriller."
- **GREGORY AIN MAR VISTA TRACT** Architect Ain developed this tract of "Modernique" homes in western LA in 1948. Meant to provide affordable housing for aircraft- and defense-industry workers, homes feature clean lines, movable walls, and simple materials. Landscaping by Garrett

Eckbo with magnolias and Chinese elms add to the appeal.

- **HARVARD HEIGHTS** Horse-drawn street-cars at the turn of the century made this area south of Pico between Western and Normandie attractive for homeowners to build substantial Craftsman homes between 1902 and 1908. The only Greene & Greene home in the City of LA is on Cambridge Street.
- **WHITLEY HEIGHTS** In the Hollywood hills east of Cahuenga Pass and the Hollywood Bowl, this 1920s enclave of white stucco and red tile-roofed Spanish Colonial Revival villas was a favorite of silent screen stars including Charlie Chaplin, Gloria Swanson, and Rudolf Valentino.

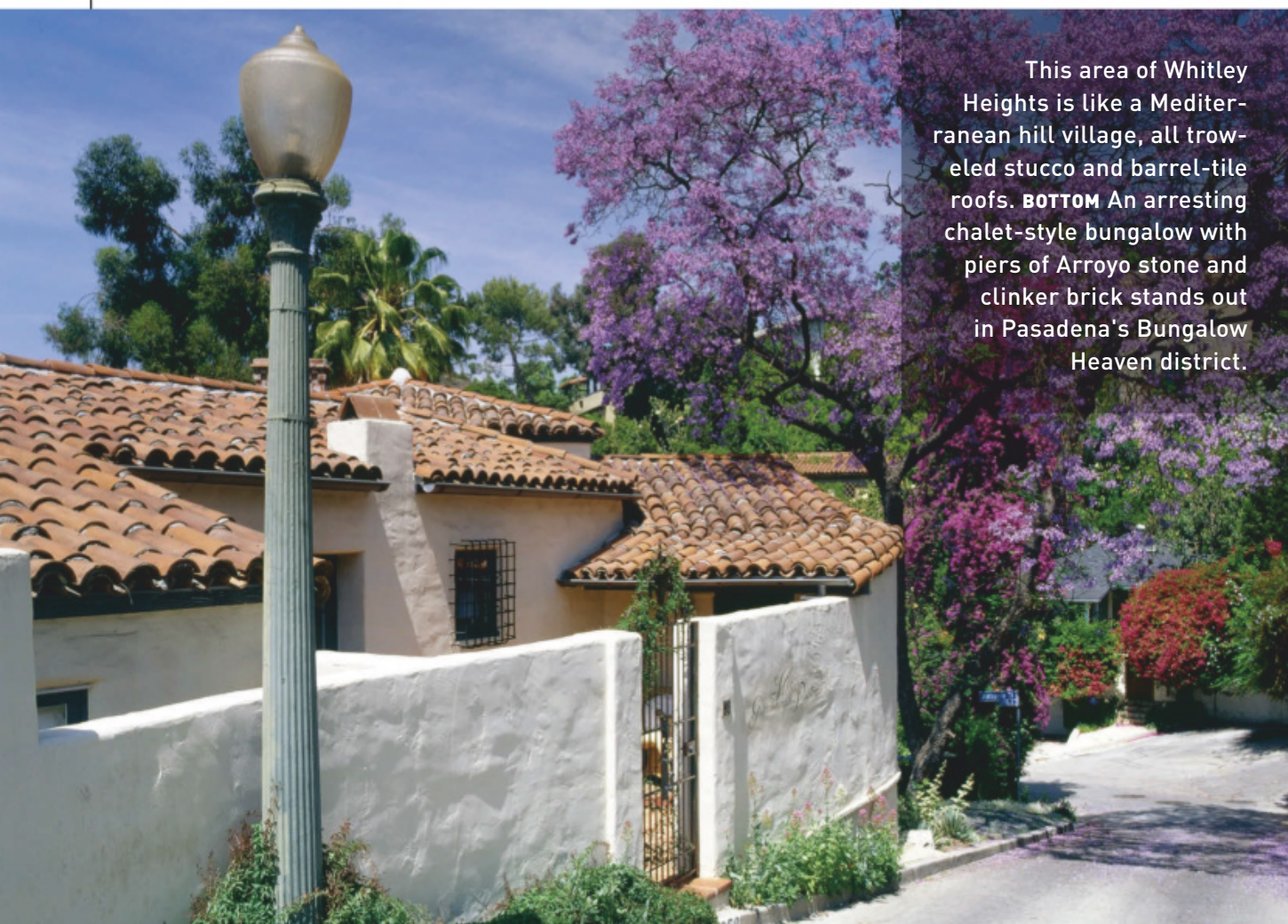


- **WILSHIRE PARK** Between Wilshire and Olympic, east of Crenshaw, the neighborhood opened in 1907 and by the 1920s exhibited every style from Craftsman to Spanish Revival. It boasts the largest collection of Dutch Colonial Revival homes in the city, designed to be comfortable and roomy for large families and servants. *[cont. on page 80]*



TOP RIGHT Neighborhoods feature Spanish Colonial Revival architecture. **ABOVE** Amidst red tile, this elegant 1930s Streamline Moderne house stands out in Whitley Heights. **RIGHT** Stunning views are seen from serpentine roads above the Hollywood Bowl.





This area of Whitley Heights is like a Mediterranean hill village, all troweled stucco and barrel-tile roofs. **BOTTOM** An arresting chalet-style bungalow with piers of Arroyo stone and clinker brick stands out in Pasadena's Bungalow Heaven district.



stay here

Hotel Bel Air opened in 1946, during Hollywood's Golden Age. Its tucked-away location in a canyon above Sunset Boulevard offered an exclusive, luxurious retreat frequented by film stars. The Spanish oasis theme features a pink-stucco facade, red-tile roof, archways, wrought-iron terraces, fountains, private tiled patios, and lush tropical gardens.

LOCAL HISTORIC DISTRICTS or HPOZs (Historic Preservation Overlay Zones)

Organized by predominant architectural styles, although each has a mix.
More: planning.lacity.org/preservation-design/local-historic-districts

VICTORIAN HOUSES

- Angelino Heights, Silver Lake/Echo Park (east)

VICTORIAN, A&C

- Adams-Normandie (south)
- Lincoln Heights (northeast)
- Pico-Union (Westlake)
- University Park (south)
- Vinegar Hill (San Pedro)
- West Adams Terrace (south)
- Western Heights (south)

CRAFTSMAN

- 52nd Place (southeast)
- El Sereno-Berkshire (northeast)
- Harvard Heights (south)
- Jefferson Park (south)
- Melrose Hill (Hollywood)

- Stonehurst (Sun Valley/La Tuna Canyon)

CRAFTSMAN & REVIVALS

- Country Club Park (Wilshire)
- Highland Park-Garvanza (northeast)
- Hollywood Grove (Hollywood)
- Lafayette Square (West Adams/Baldwin Hills)
- Oxford Square (Wilshire)
- Sunset Square (Hollywood)
- Van Nuys (Van Nuys/North Sherman Oaks)

SPANISH COLONIAL

- Carthay Circle (Wilshire)
- Miracle Mile North (Wilshire)
- South Carthay (Wilshire)

- Whitley Heights (Hollywood)

PERIOD REVIVALS

- Banning Park (Port/Wilmington)
- Carthay Square (Wilshire)
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- Wilshire Park (Wilshire)
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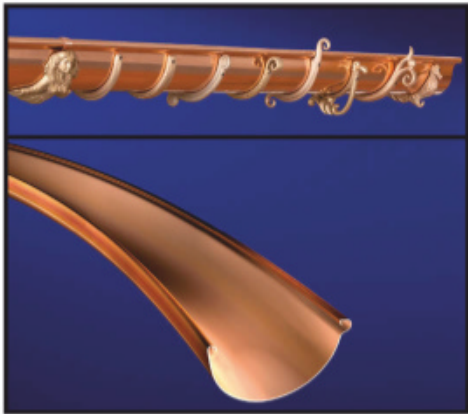
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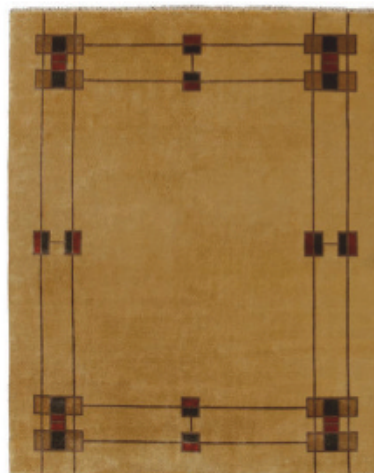
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NEW WINDOWS traditional double hung, pine interior, stone-white Ultrex exterior Marvin Integrity marvin.com
MAILBOX Victoria vertical in copper Comfort House comforthouse.com

EXT. PAINT Cloverdale Cover Coat satin finish in Brandy, Madrona, Peat, Cameo Rodda Paint Co. roddapaint.com

MILLWORK Price & Visser Millwork Inc., Bellingham: priceandvisser.com

WOOD BRACKETS Olympic Traditional Smooth brackets in Douglas fir Ekena Millwork ekenamillwork.com

FIREPLACE INSERT gas with Vintage Iron cast surround Valor Gas Fireplaces valorfireplaces.com

CORNER POSTS Vintage Woodworks vintagewoodworks.com

BACKSPLASH TILE Highland Park Artisan Arabesque in Taupe, through showrooms & online sellers

KIT. CABINETS Yorktowne yorktownecabinetry.com

SWITCH PLATES Egg and Dart antique brass Nostalgic Warehouse nostalgicwarehouse.com

BATH FLOOR TILE Parisian Blend in MOUQ Chalk/Mud/Midnight Sand Marazzi Tile marazziusa.com

VINTAGE LIGHTING Mary Davis Vintage Lighting, La Conner, WA: marydavisvintagelighting.com

LIGHTING Lamps Plus lampsplus.com • **Seattle Lighting** seattlelighting.com

LIGHTING & HARDWARE

p. 20 DESIGN Felhandler/Steeneken Architects, Santa Barbara, CA: fs-architects.com

p. 23 (top) DESIGN & CABINETS Timeless Kitchen Cabinetry tkabinetry.com (btm.)

p. 24 (ctr.) DESIGNER Peregrine Design/Build, Burlington, VT: peregrinedesignbuild.com

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PERIOD LIGHTING & HARDWARE Ball & Ball ballandball.com

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Notting Hill Decorative Hardware nottinghill-usa.com
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FURNISHED BATHS

p. 31 GRASSCLOTH Phillip Jeffries phillipjeffries.com

CONSOLE SINK Waterworks waterworks.com
also see: Urban Archaeology urbanarchaeology.com

LONG-NECK FAUCET Herbeau herbeau.com

COLONIAL REVIVAL SCONCES Circa Lighting circa lighting.com

LAMPSHADES Blanche P. Field, Boston Design Center: blanchefield.com

pp. 31-32 Most antique; bow border no longer available; similar toile from various trade & consumer sources

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Architectural Millwork adamsarch.com
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Porch parts wood & synthetic

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WOOD MANTELS Architectural Components architectural-componentsinc.com

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Arts & Crafts in LA

COLORIST/MURALIST Michael Foulkrod Instagram @ michaelfoulkrod • saatchiart.com/MichaelFoulkrod

STENCIL (bath floor) Royal Design Studio royaldesignstudio.com

PAINT Sherwin-Williams sherwin-williams.com

Dunn-Edwards dunnedwards.com

WALLPAPER (kitchen) 'Paradis' House of Hackney houseofhackney.com

SILK PENDANT LIGHT Fortuny fortuny.us

SLEIGH BED, TABLE Z Gallerie zgallerie.com

KNOBS, BIN PULLS House of Antique Hardware houseofantiquehardware.com

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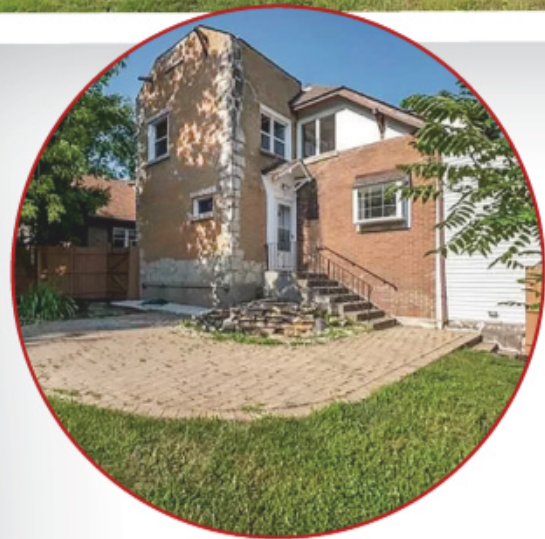
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“The Quasimodo of houses: those eyes! I mean windows!”

— Julie Stephenson

AWKWARD FROM ANY ANGLE

“I drive all day to see patients, as a home-health occupational therapist. This house is in a western suburb of Chicago, an area that has many examples of our Chicago brick bungalows. I don’t know what to say, I just can’t . . .”

Our reader recognized the anomalies in this corner house, even if it’s not a typical Chicago Bungalow—which have an off-center entry and often art glass in the front windows. The streetscape here is pleasingly consistent: Front-facing, red-brick bungalows alternate between those with a clipped gable and neighbors with second-level dormers. The center portico, likely original, points to Colonial Revival influence.

Creativity seems to have run amok in the design of windows, side additions, and a tower house tacked to the rear. Brick and stucco now are joined by faux stone, vinyl, and glass roof panels. Those flanking windows on the façade give the house a cross-eyed look.

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